

FEBRUARY

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House & Garden

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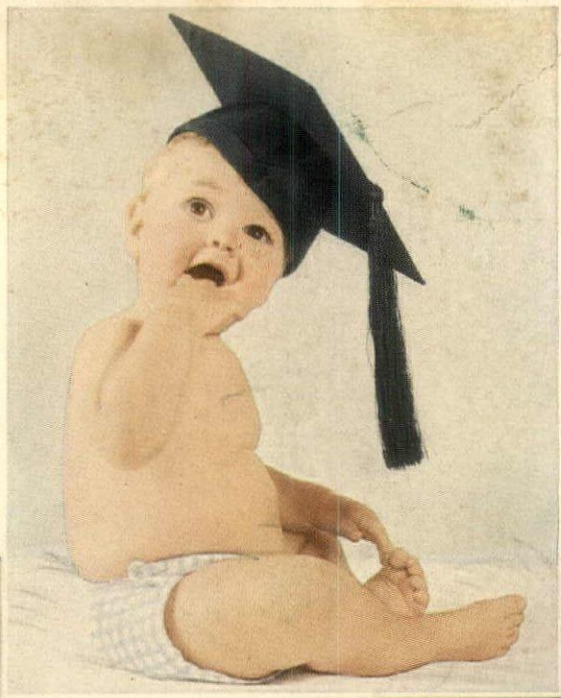
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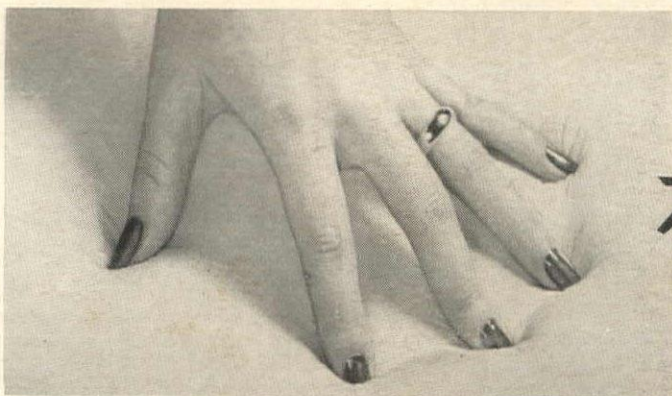
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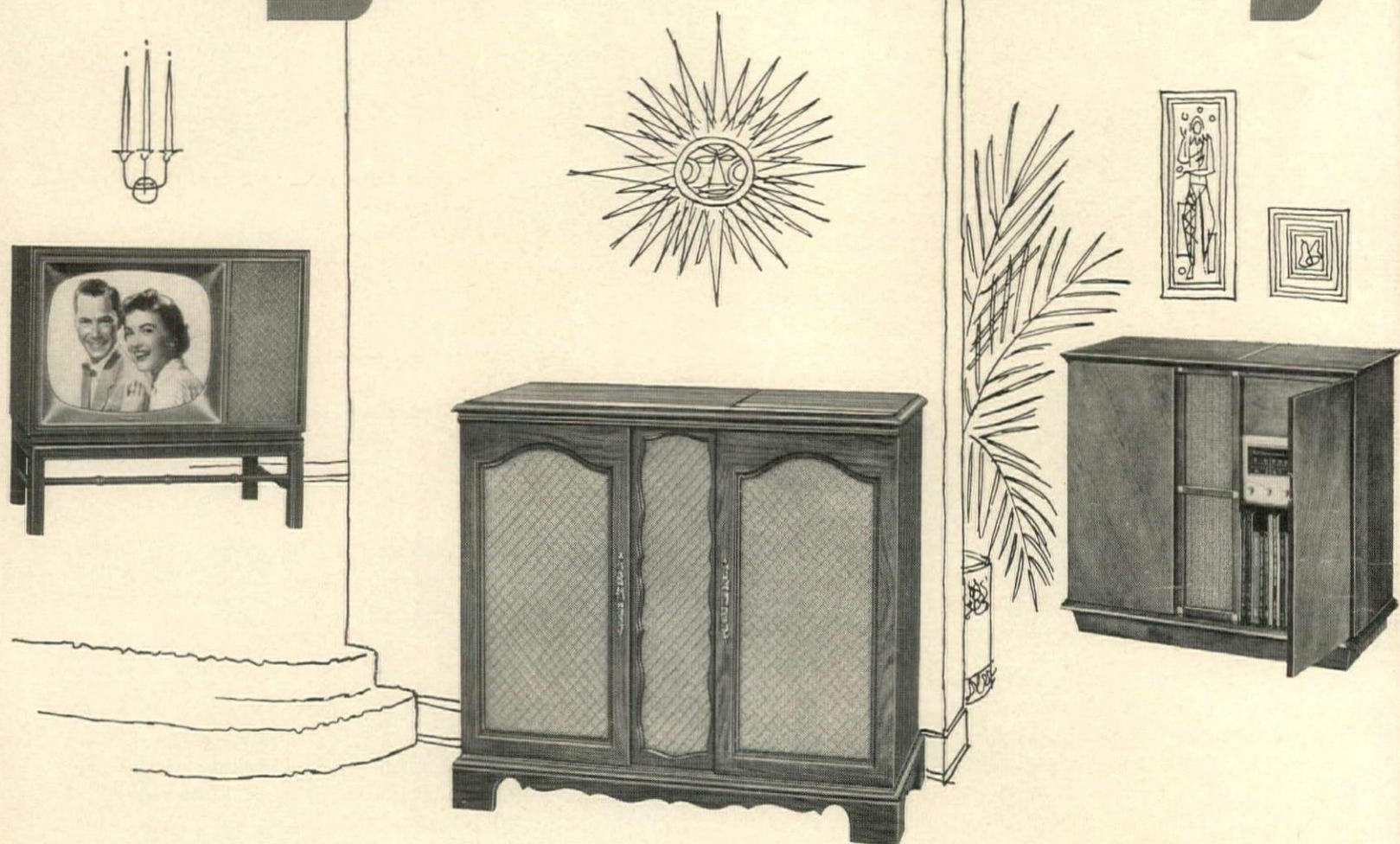
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the magnificent
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House & Garden

A Guide to the Arts of Living Vol. 111 No. 2

ON THE COVER:

Sunlight shimmering softly through shutters, a drift of fine linen gauze, an harmonious mixture of French and Italian furniture, clusters of flowers—such are the elements that conspire to make a bedroom warm and personal. This room, decorated by Michael Taylor, A.I.D., for the oldest daughter of Mr. and Mrs. Francis Martin Jr., in Burlingame, California, is one of 25 bedroom schemes in this issue which suggest many fresh ways to decorate your own personal world at home.

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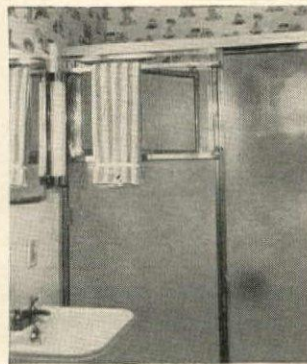
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H&G's Newsletter

WHAT'S IN STORE FOR YOUR HOME:
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Predictions on heating the home of tomorrow promise that waves of warmth will emanate from surprising sources. G.E. visualizes a day of beds without blankets; instead, a MODERN-DAY CANOPY will

pull out above head-board and radiate its own "blanket" of heat. Alcoa has displayed a prototype of RADIANT-HEATING ALUMINUM WALL-PAPER, has in progress a RADIANT-HEATING ALUMINUM RUG which may someday cool as well as heat the room it decorates.... "Ready



Towel" SHOWER DOOR con-

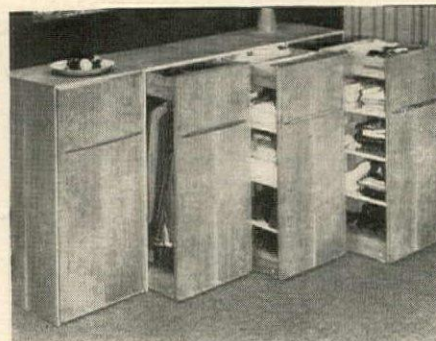
tains built-in window which opens to a towel bar—and a dry towel—within reach from inside tub enclosure. Mec-Tec Mfg. Co., 2226 So. Barry Ave., Los Angeles, Cal.... An adventurous artist has come up with a way of "PAINTING" WITH GLASS ON GLASS. Vibrant designs come framed in aluminum, are ready to install in doors, window sashes or room dividers where sunlight plays through chips and grains of colored glass. Can be framed in cocktail tables, cabinets and lighted from behind. Kilby Glass, 18 West 56 St., New



York, N.Y.... Plastic BUILT-IN PIN TRAY is given drawer space in Drexel's Projection Group chests, keeps bureau clear of clutter and slips out for wiping clean. Drexel Furniture Co., Drexel, No. Car. ...Firth is putting out their first carpet woven of 100% MAN-MADE FIBER, an acrylic yarn significantly resilient, durable and soil-resistant.... FILING SYSTEMS FOR CLOTHES, hung with rods and shelves, classifies articles in units

that pull out for easy reference. Saginaw Furniture, 666 Lake Shore Dr., Chicago, Ill.

(Cont. on p. 6)



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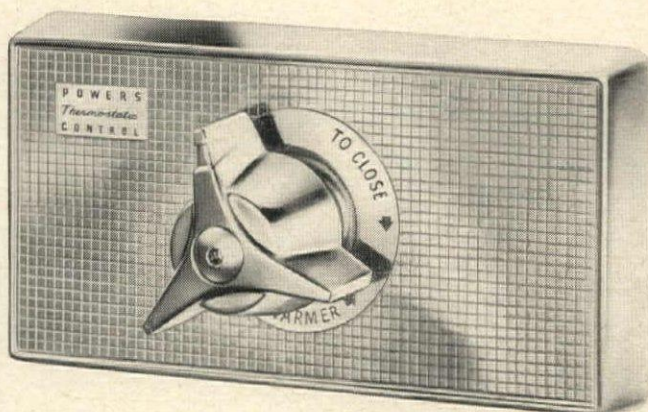
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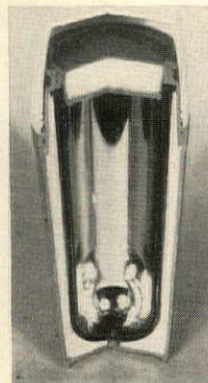
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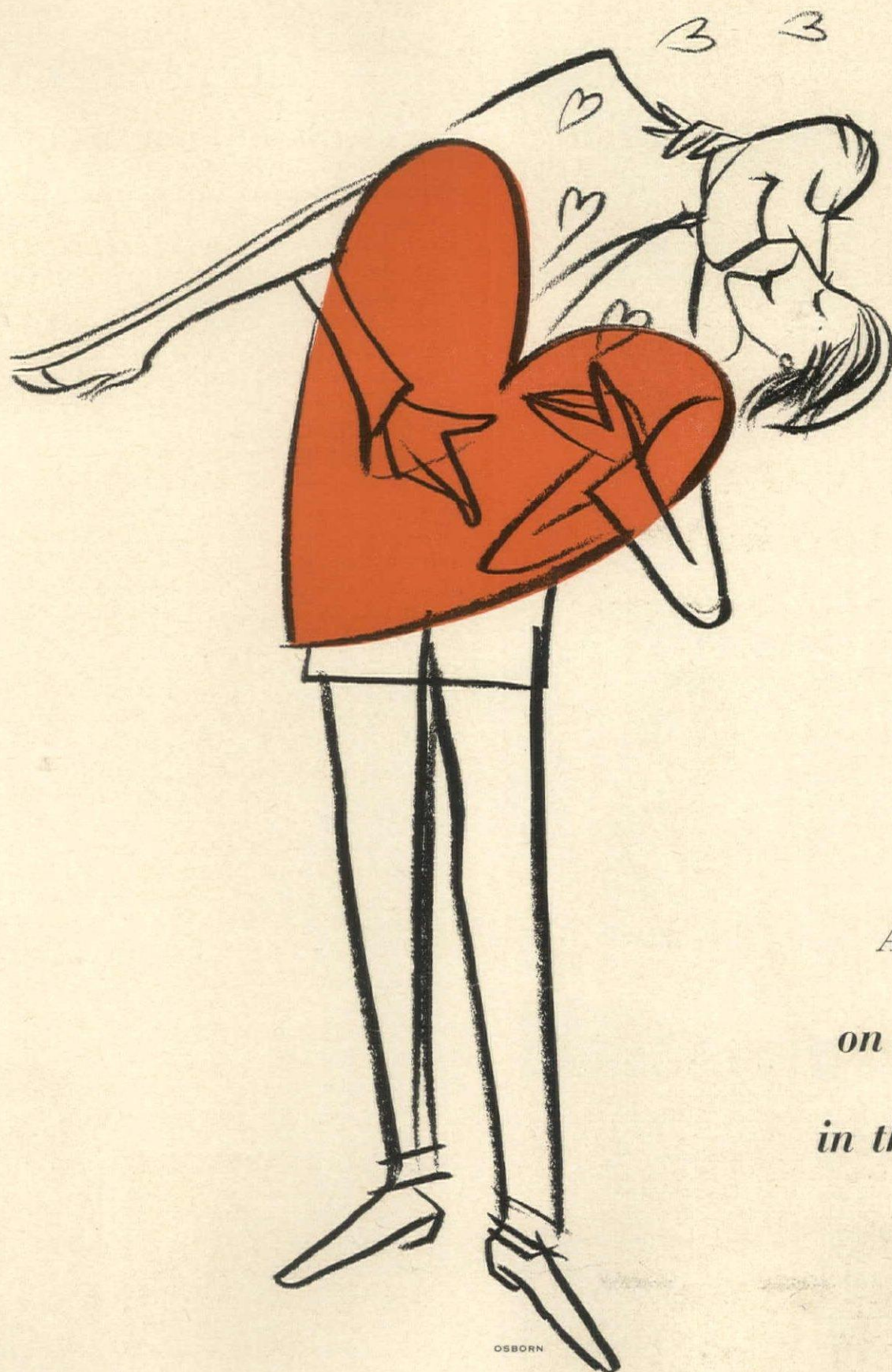
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H & G's

GAMBIT

FEBRUARY, 1957



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on the arts
in the home*

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GAMBIT

Bookshelf

THE ZANY WORLD

By V. S. Pritchett

"The word of a Wooster is his bond and all that sort of rot." For thirty or forty years we have laughed ourselves silly in Mr. Wodehouse's Arcadia. Now his collected works are appearing in a signed edition, in pleasantly selective chronology [the first six volumes begin with *A Damsel in Distress* (1919), continuing with *Jeeves* in 1923 and reaching Debrett's happy acres at Blandings and Belfer in 1938]. The prize Silly Ass, the last innocent of the heroic age of English farce, now runs neck and neck with Henry James for the title of "the master." The time has come to take his idylls seriously.

Let us anticipate the reports of scholarship and piety. There is the plaque in the hall of the Drones Club. There is the controversy about which of *The Times'* leaders and which of the occasional writings of Mr. Somerset Maugham were written by Jeeves. Research will eventually tell us what arrangement Mr. Wodehouse has had with the Tennyson heirs for his debt to the Arthurian cycle, and specifically for his right to convert Sir Galahad into Bertie Wooster and for writing down the stock of Guinevere. We expect to hear that Belfer and Blandings have been left to the nation and that insecticides, roses, flying flower pots and air guns from these noble seats are on view in the neo-feudal collection at the Victoria and Albert Museum. A thesis on Wodehouse's slang is in preparation at Harvard and his metaphors are being combed for symbolism at Indiana. Like the creator of Sherlock Holmes, Mr. Wodehouse has imposed a world. Piccadilly and Le Touquet have become, like Baker Street, metaphysical, even meteorological, fantasies, for I believe that not a drop of rain falls in England throughout his novels; the island swarms with correctly dressed men, and sunshine. The old suburban dream, started in Persia by the Rubaiyat, of moulding the world nearer to the heart's desire has been accomplished: a free world, created for the arts of folly, given to speed, timeless intrigue, loud laughter in upper class accents with all expenses paid and the banana skin for all who practice the obstructive crime of work.

We may, of course, belong to that party, the party known to the master as "the sand in civilization's spinach." We may be, in other words, readers of Chekov, bad at games, unready with our fists, married to efficient girls who wear glasses and who have been to the London School of Economics. We may be interior decorators. That

Books by V. S. Pritchett

TV by Roland Gelatt

Music by John Sharnik

Art by Emily Genauer

Q. & A. by Felicia Marie Sterling

Paris Letter

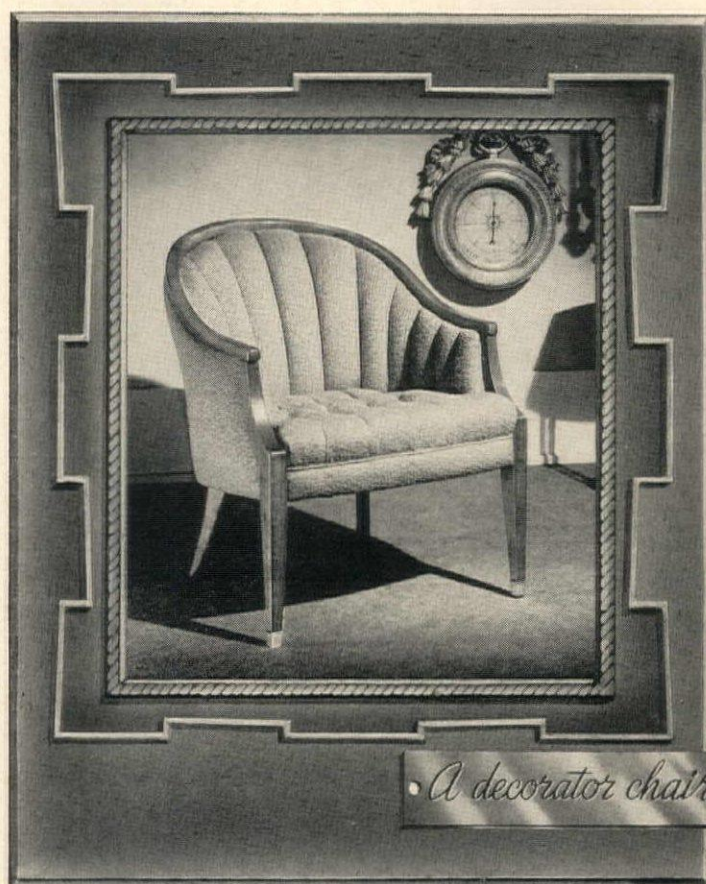
London Letter

OF P. G. WODEHOUSE

is to say, we may be mad. There are two major and conflicting traditions of English comedy: the sane and the mad, the sanguine and artificial, the fantastic and the muscular, the eupeptic and the intellectual. Until Joyce Cary came along, Mr. Wodehouse was the last of the hearties to "breeze in," "toddle around" and "shimmer out." More important, he was the last kind-hearted comic. He grew up in the Edwardian sunshine and has firmly prolonged it as a daydream, refusing to believe in any other England, refusing to leave school. There is not an ounce of satire in him. Later comics, like Evelyn Waugh, and prophetic ones like Ronald Firbank, have all the malice of insecurity, the satanic pessimism of the age of roguery and collapse that has followed. The optimistic masculine tradition suffered almost a mortal blow between the wars. What that tradition meant to the comics is clear from Mr. Wodehouse: a fantastic fighting spirit, cheerful brutality, well-educated scorn for the intellect, a love of pretty girls but a disparagement of women. (Kipling's words: "A woman is always a woman but a good cigar is a smoke.") The heart is in the right place, the brain is in abeyance, there is plenty of drink—hangovers are funny—and the body is liable to painful accidents: black-eyes, blows in the stomach, strains, sprains and bandages abound in a schoolboy's free-for-all. Lord Emsworth peppers his hated secretary with an air gun; his sister can't resist peppering the butler; the butler fires a burst as well. Chekov readers are found gagged in boathouses, windows are smashed, china is flung about, amateur burglary flourishes, millionaires and peers live in continual and picturesque apoplexy. It's a man's world of (Continued on page 124)

Editor's note: Readers of The Condé Nast Publications through the years may remember P. G. Wodehouse as one of the precocious crop of assistant editors claimed by Vanity Fair in its very early years. Wodehouse, once accused of trying to Americanize Punch, became dramatic critic of the magazine, took kindly to American theatre and persisted in a somewhat singular preference for George M. Cohan over William Shakespeare. Latest literary invention of the resilient Wodehouse is THE BUTLER DID IT, published January 28 by Simon & Schuster.

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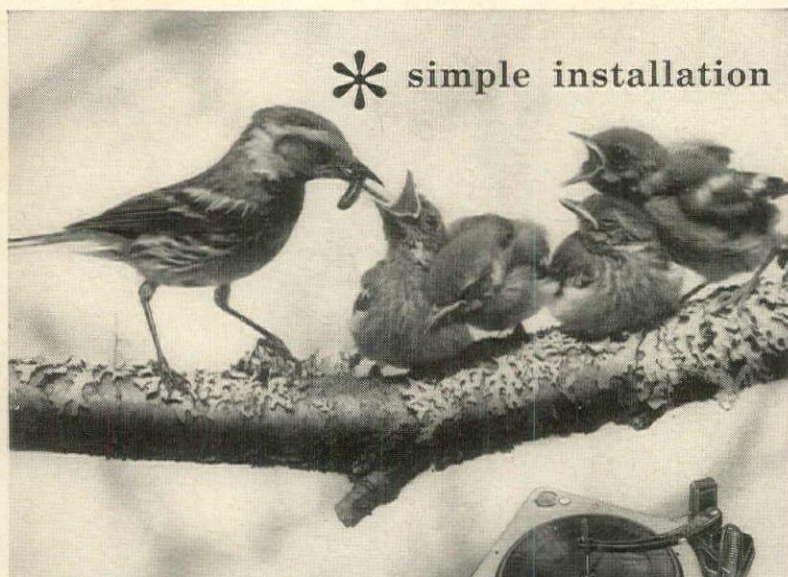
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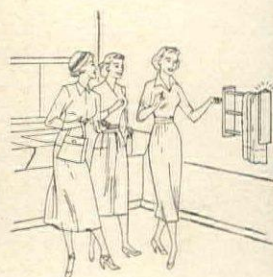


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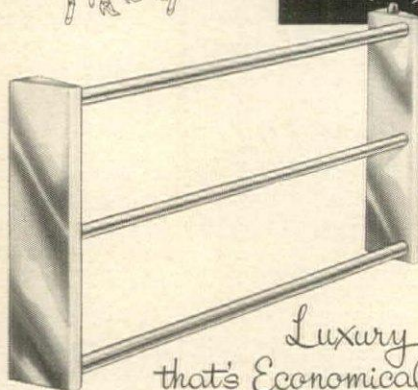
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Home Screen

A FEW KIND WORDS

I have been taken to task by a reader for including schoolteachers, in the course of one of these periodic essays, among "us common people"—a designation that I guess schoolteachers have as much right to resent as the rest of us. As an exponent of fearless journalism, I refuse to withdraw behind my credentials of good faith toward the teaching profession (paid-up membership in two PTAs and a citizens' Council for Education). In fact, I shall now take on an even more powerful segment of the public: women.

I'm not going to offer any affidavit of my position on *that* subject, except to point out that I once declined to put my signature on a referendum for repeal of the Nineteenth Amendment. (The petition, I happened to know, originated with a man hard pressed by an intractable secretary and two teen-aged daughters.) So you ladies in the back of the hall might just stop clutching for your furs and handbags and keep your seats while I declare that woman's place is in the home.

I'm talking about *everybody's* home—to which a number of attractive and articulate women are given entrée every day via the television tube. As panelists, hostesses, mistresses of ceremonies, the lady performers have been with us in impressive numbers ever since the era of the seven-inch screen. In my living room, at least, they are more than welcome, as a stimulating change from the male of the species. As household guests, on the whole, they are better-mannered, more considerate of us viewers. Their material is sometimes primitive, it's true, and they are capable of some startling gaucheries; but, by instinct or otherwise, most of them seem to have a better idea of how television affects us than many of their male counterparts.

The field in which you can see this sex difference in its most telling form is the interview. That's a term inherited from the *man's* world of television. In the hands of TV's women the interview becomes a conversation—a much more revealing and, I think, more entertaining form of communication.

In an age of the prepared answer, of the press conference designed as much to limit information as to expose it, the interview has become a threadbare thing.

But conversation—the exchange of viewpoints, the unexpected response to an impromptu statement—this is the living fabric of human communication. One is a thing of the studio, office or press-conference room; the other, as the ladies sense, is a thing of the living room, like TV itself.

So, in the living room, such skilled conversationalists as Arlene Francis and Faye Emerson seem very much at home. Even Jinx Falkenberg McCrary, whom I never expected to make the grade, now displays, in her periodic reincarnations as a program hostess, a certain talent for persuading interesting people to reveal something of themselves. And besides these ladies of national repute I've caught an occasional glimpse of others on local stations, performing similar service with comparable skill.

The ladies themselves are a widely assorted group. Miss Francis, as you've probably noticed from her appearances as a panelist on *What's My Line?* and as mistress of ceremonies on *Home*, is very quick on the verbal draw. In gently satirical style she maintains a kind of running side-commentary on her own material. Starting to introduce a feature on dressmaking "for the woman who is not a perfect fit," she'll interject: "And who in this room is a perfect fit? More to the point, who hasn't *had* one lately?"

Miss Falkenberg, by contrast, is terribly earnest and rather humorless. Miss Emerson is distinguished for a most ladylike vivacity. They all manage to look very pretty without, as far as I can tell, antagonizing other women—an impressive feat in itself.

What they all have in common besides this is a good-natured, intensely personal attitude toward the people who appear on their programs. They are good listeners, and they all have a way of encouraging response from an interviewee (a word that ranks for unattractiveness just above "hubby" and "kiddie," but that I can't seem to find an alternative for) by responding to *him* instead of just going on to the next question on the Teleprompter.

"Perry Como's nothing," I heard a teen-age guest tell Wendy Barrie, one of the non-network girls, one day.

"Well, I think Perry Como's wonderful!" Miss Barrie replied.

FOR THE LADIES OF TV By John Sharnik

and proceeded to tell why she thought so. It is one of the obligations and prerogatives of the hostess, on television as in cultivated society, to treat a guest as one's equal, and therefore not above contradiction. Miss Barrie (who I suspect is a rather special taste if not a cult) carries this attitude about as far as it can go. In conversation with another teen-ager, a thirteen-year-old fellow, she interrupted a precocious statement about women by asking blandly, "You're not married, are you? Single boy?"

There are times when the hostess' response verges on the fatuous, as when Miss Francis remarked to Lee Wiley, the singer, "You're one of the most penetrating interpreters of jazz."

"What do you mean 'penetrating?'" Miss Wiley said.

"All right," Miss Francis laughed, realizing that she'd got what she deserved, "let's go on to something else."

There aren't very many male-

operated programs on which a guest would feel free to react quite as normally as Miss Wiley did on that occasion. The gaffes, the occasional feminine oohs and ahs, the person-to-person treatment, all seem to contribute to an atmosphere of comfort and human contact in which the guest opens up and gives away something of himself that you've never seen in him before. More often than not it results from the pursuit of a topic a male interviewer might have ruled out as irrelevant.

On one such occasion actor David Niven was being encouraged by Miss Falkenberg to ramble on about his travails as a young man in London. Being badly in debt to a bookmaker, Mr. Niven said reminiscently, he had once sold his body to a hospital. Then, knowing a good thing when he saw one, he proceeded to sell his remains to a number of other establishments, figuring that once he was dead they could fight it out among themselves for the prize. In the meantime he paid off the bookie

and had something left for himself.

As Miss Falkenberg started to offer some comment, Mr. Niven interrupted to add, "When my brother heard about it, he was horrified."

Miss Falkenberg: "I don't doubt it."

Mr. Niven: "You know what he did? He made the rounds of the hospitals, bought me back, and gave me to myself for Christmas."

Well, I'm not sure it reads too well, but as Mr. Niven told the story it was delightful. It revealed him as a man of wit as well as daring, with an appreciation of experience and of the spoken word—the kind of stuff that a successful party is made of.

I don't know why, but the men on television don't seem to be able to stimulate this kind of talk. Mostly they seem too little concerned with personality, too much preoccupied with the busi-

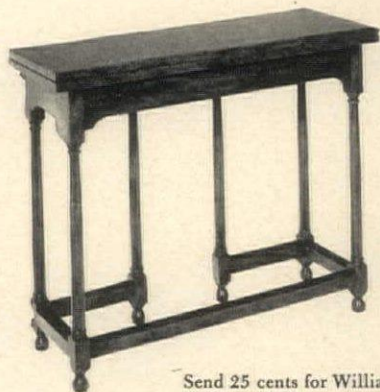
nesslike extraction of information. Either that, or they are too intent on getting across their own gags and punchlines. And that is the death of conversation, as my wife grimly explained to me the other night, after I'd interrupted an oil-company executive's praise of a "very refined" employe by remarking that I thought *all* oil-company employes were refined. (In my own defense, I could have pointed out that when the same man was discoursing on what he considered an act of favoritism toward Arab Jordan by Secretary-General Hammarskjöld, I refrained from agreeing that "Dag is Amann's best friend.")

The point is that television is a better medium for eavesdropping on interesting conversation than it is for some of the other things it is used for. And I guess it should surprise no one that women have a higher talent for conversation than men—especially American men. Very few men, after all, have been distinguished as conductors of salons. **END**

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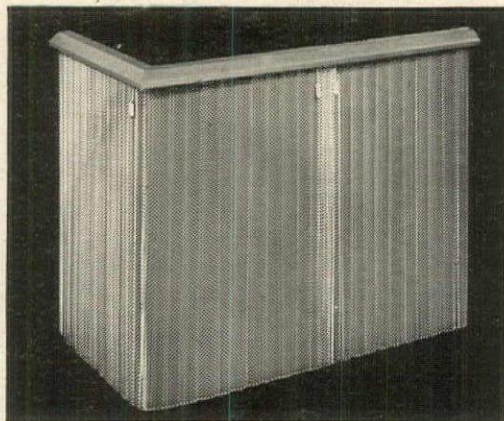
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THE OPERAS IN BETWEEN

By Roland Gelatt

Operas, like ancient Gaul, can be conveniently segmented into three parts. First, there are the bread-and-butter staples, works like *Rigoletto*, *Faust*, and *Tosca*, which see service year in and year out in the world's major opera houses. At an opposite extreme are the all but vanished rarities, operas that commanded esteem in their time but are seldom if ever revived today; Spontini's *La Vestale*, Massenet's *Hérodiade*, Rossini's *William Tell* are random illustrations. Between these poles lies a species that is neither standard nor esoteric, neither wholly in nor wholly out of the repertoire. Call them "in-between operas"—works not heard at the Metropolitan every season, but revived regularly enough to be looked upon as familiar friends. Two excellent examples, Charpentier's *Louise* and Verdi's *Falstaff*, can now be heard in newly issued complete recordings.

In-between operas hold one thing in common. Each can lay claim to a loud cheering section. In this respect the devotees of *Louise* need yield to none. Whenever the opera is absent from the Metropolitan's repertoire (which is not for long, since *Louise* has been staged for six of the last twenty seasons), they voice their discontent. More recently they have been inquiring with increasing plaintiveness why record companies should be neglecting their favorite when so many other off-the-beaten-track projects have been ventured. In answer to such pleas Epic Records has issued a three-LP album of *Louise* as performed by soloists, chorus and orchestra of the Paris Opéra-Comique under Jean Fournet's direction (SC 6018).

Louise was composed in Paris at the turn of the 20th century by an impecunious and blatantly Bohemian musician named Gustave Charpentier, and its chief merits reside in its flavorful evocation of Paris at the turn of the 20th century and its believable portrayal of impecunious Parisian citizenry. The libretto, a good one as opera librettos go, recounts a drama of conflicting loyalties. *Louise*, a pretty *midinette*, is torn between her desire for Julien, a young poet with advanced views on love and freedom, and her affection for her doting, hard-work-

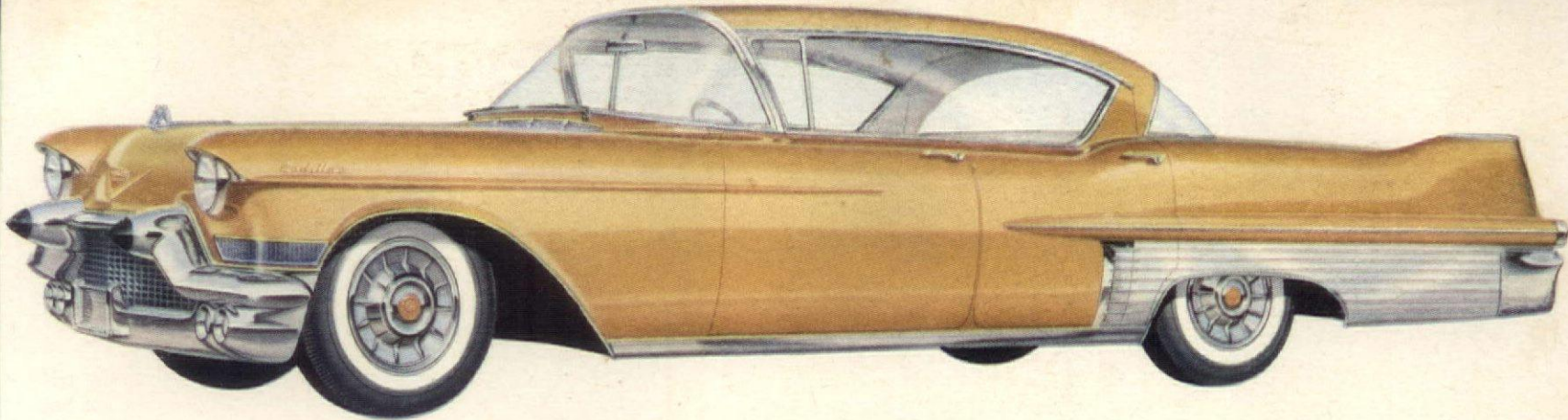
ing father. In the end, desire triumphs over affection, but not before Charpentier has had ample opportunity to re-create the sights and sounds of Paris.

For Paris is what *Louise* is really about—the intrigues within its balconied tenements; the muted activity of ragmen, newspaper carriers, and milkwomen at the dismal hour of daybreak; the busy chatter of girls on their way to work mingled with the insistent cries of hoarse-voiced vendors hawking vegetables; the luminous crescendo of a beautiful city slowly turning on its lights. The idiom that Charpentier employed to recapture this Parisian atmosphere has been accurately described as musical journalism. One aria in the opera bears repetition, "*Depuis le jour*." Otherwise its melodies are undistinguished, at times even banal. Despite such musical shortcomings, however, *Louise* leaves a pleasant impression—especially if its title role is taken by a singing actress of the stature of Mary Garden or Grace Moore.

Unfortunately, Epic's recording has a *Louise* of no great allure. Berthe Monmart sings prettily and accurately but gives little evidence of the dramatic intensity and musical insight that can turn a reading into a characterization. Her partner, André Laroze, is no better; this Julien is coarse and bombastic when he should be elegant and caressing. On the other hand, the numerous bit parts are professionally executed, the orchestra plays with the relaxed assurance of long familiarity, and the quality of sound is reasonably lifelike.

The latter attribute could hardly be ascribed to the only other entry under *Louise* in the LP catalogue, a set of excerpts recorded in Paris more than twenty years ago (Columbia EL 7). Even so, with all its sonic vagaries, this old recording securely caught the intimate, fragile beauty of Charpentier's opera—far more successfully, indeed, than does the new one. It is instructive to compare Columbia's Ninon Vallin with Epic's Berthe Monmart as they deal with an isolated bit of musical parlance. *Louise* tells Julien, "Among the girls in the shop I was a stranger; nobody understood me, nobody liked me." By means of shifting tonal colors

(Continued on page 19)



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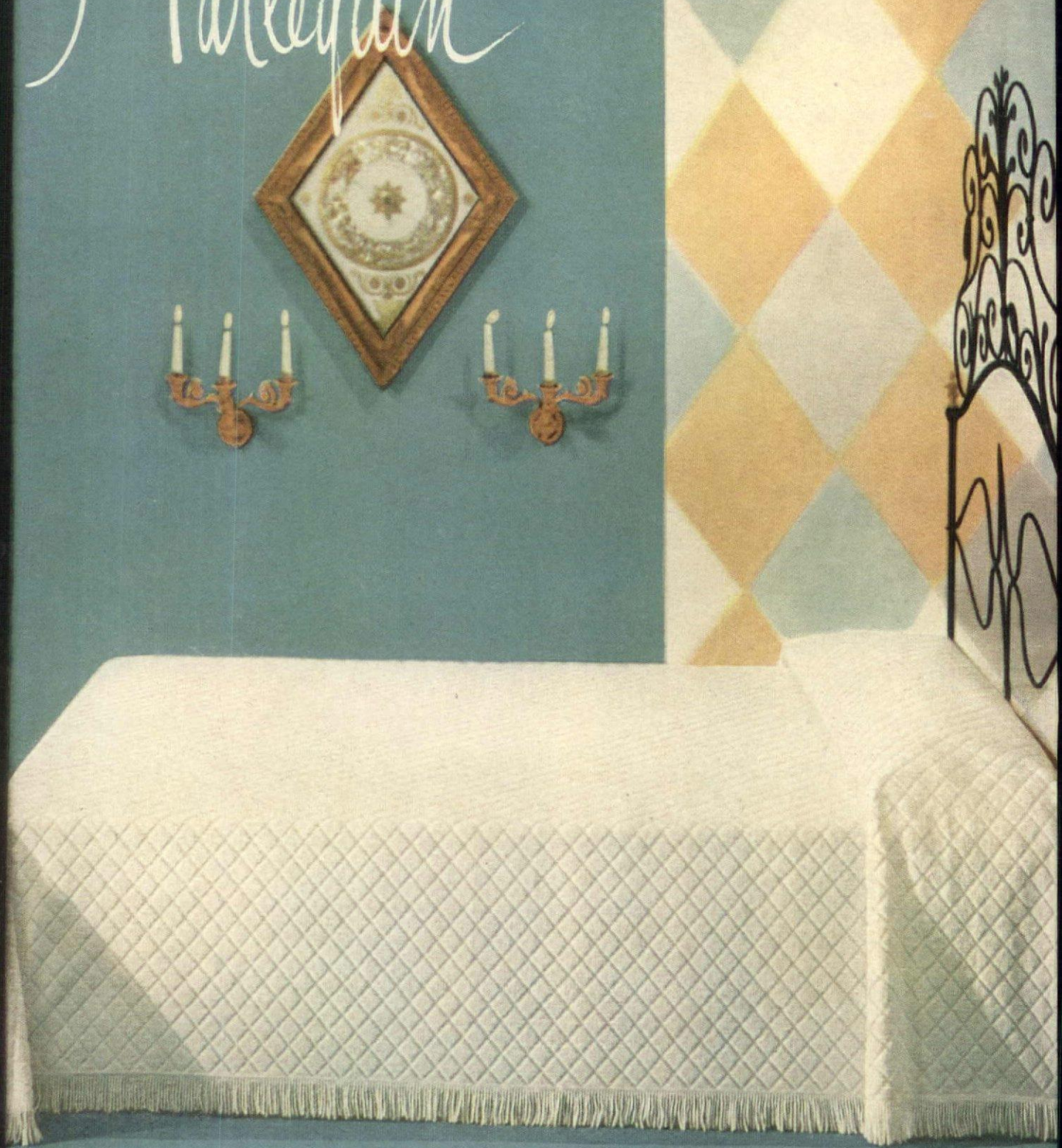
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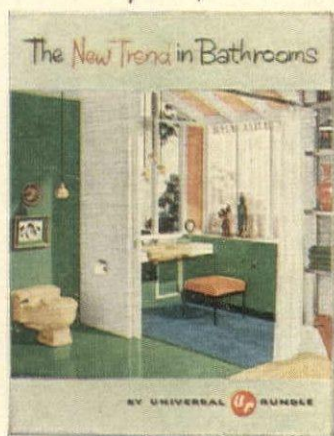
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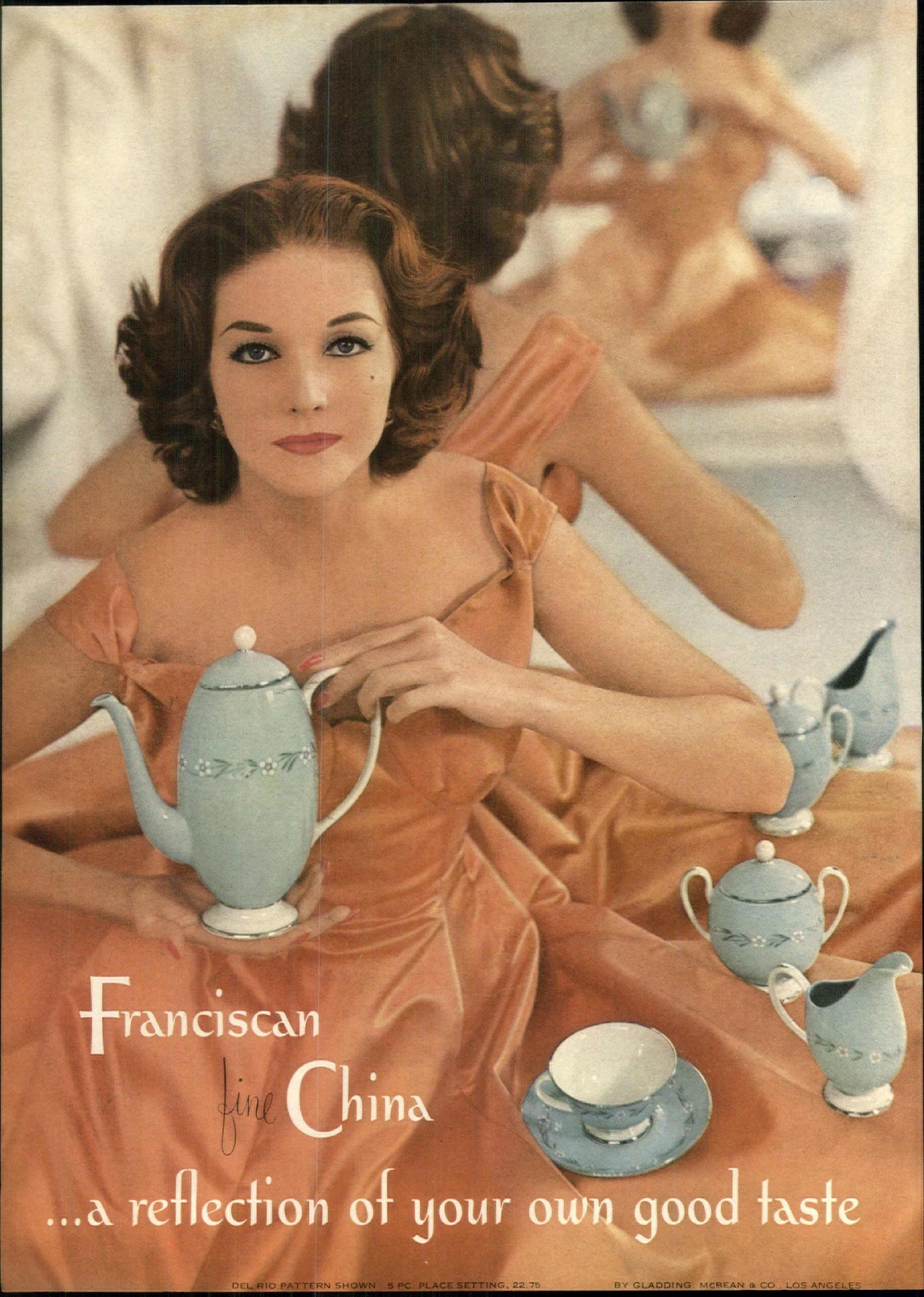
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tion and rhythmic elasticity, Miss Vallin shapes this phrase into a touching musical statement; Miss Monmart merely sings a series of flat, unbeguilin notes.

All of which leaves the problem of a recorded *Louise* still unresolved, for the mechanically dated and woefully incomplete Columbia set really offers no solution. Perhaps London, with Ernest Ansermet, or Angel, with Sir Thomas Beecham, will soon fill the void. Meanwhile, the *Louise*-ites will probably go on complaining.

Verdi's *Falstaff* has fared much more happily at the hands of record makers. Two years ago RCA Victor issued what appeared then to be the last word in recordings of this opera, a complete performance directed by Arturo Toscanini (LM 6111). Now a new version, conducted by Herbert von Karajan, has appeared and in many respects it is even more satisfactory (Angel 3552).

Falstaff was Verdi's last opera, written when the composer was nearly eighty, and in point of imaginative subtlety and musical brilliance it stands apart from all his previous work for the lyric

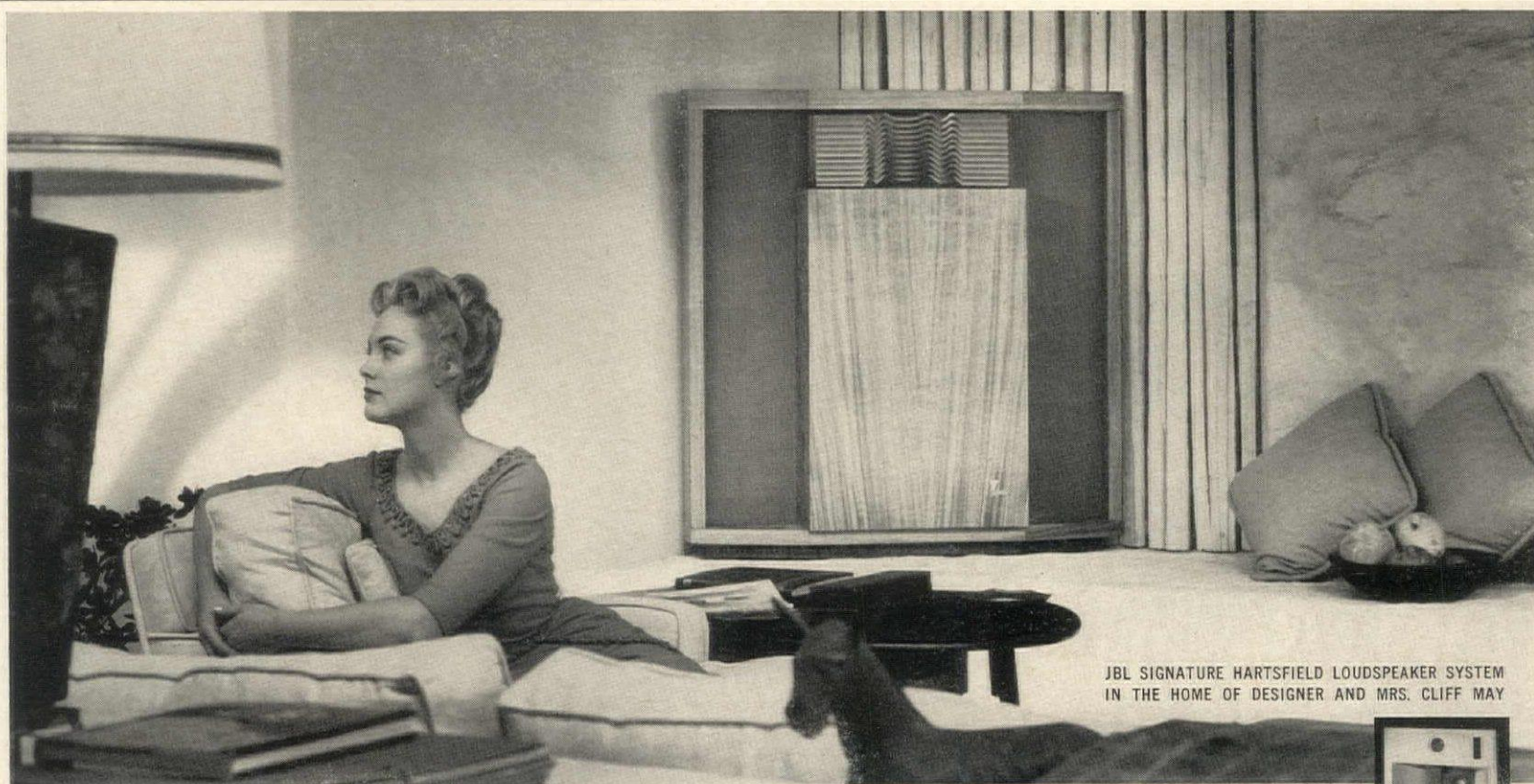
theater. That very subtlety and brilliance, however, have conspired to keep *Falstaff* among the in-between operas. Although many would rate it Verdi's highest achievement, the opera has never found the mass support that such earlier works as *La Traviata* or *Aida* enjoy. At the Metropolitan, *Falstaff* has been staged for only three of the past twenty seasons.

This is unfortunate but understandable. *Falstaff* is high comedy based on Shakespeare's *Merry Wives of Windsor*, and it is so mercurial, so puckishly frothy, that its effect in the opera house can seem fleeting and disjointed. At home, heard via records, the opera makes its way far more successfully. The listener can follow the quick thickening of the plot with libretto in hand and can savor to the full Verdi's uncanny gift for musical characterization. Suddenly, then, *Falstaff* will be revealed to him, not as a tissue of haphazard musical conceits, but as a masterpiece of sublime melodic inspiration and meticulous craftsmanship. One's affection for it heightens the more it is heard; in this respect, *Falstaff* is an ideal opera for the phonograph.

Like all great comedies, Verdi's opera does more than merely provoke laughter; it involves us intimately in the sentiments of its participants. Consider the Garter Inn scene in Act II. A prank is about to be played on the fat and ridiculously amorous Sir John Falstaff by one of Windsor's merry wives, Alice Ford, who has invited him to an assignation in order to make a fool of him. Just before he leaves, her husband arrives at the inn disguised as a Mr. Brook. He too, independently of his wife, has resolved to make Falstaff the butt of a joke. "Mr. Brook" tells of his consuming, yet utterly unrequited, love for Alice Ford. "On her I have wasted a fortune," he despairs; and anyone who doubts the searing depth of his feeling, need only listen to the music Verdi gives him, one of the most glorious melodies ever conceived. Falstaff asks what this has got to do with him. Simple, "Mr. Brook" replies. The knight is a great lover; let him woo Alice Ford and undermine her resistance. Falstaff is only too glad to oblige. Indeed, he is just about to leave for a tryst with the lady. Now the joke backfires on Alice's disguised husband, who is suddenly seized with a fit of

black jealousy. And again Verdi's music penetrates beneath the surface of artificial comedy to flesh-and-blood emotion.

Baritone Tito Gobbi masterfully creates a Falstaff by which others will be measured for years to come. He is sustained by a group of virtuoso singers and the splendid Philharmonia Orchestra, all molded into delicate, precise ensemble by the conductor von Karajan, and recorded with remarkable clarity and balance by Angel's sound engineers. All told, this is one of the most satisfactory operatic sets in the LP catalogue, and it would receive my unqualified endorsement were it not for the existence of Maestro Toscanini's previous recording. As things stand, a clear-cut choice is almost impossible. Von Karajan has a better cast (Toscanini's Giuseppe Valdengo cannot compare to Gobbi); he has been recorded with higher fidelity; and in places he shows a keener awareness of Verdi's gentle humor. But Toscanini's version has Toscanini—and that is a great deal. A dilemma? Certainly. But however it is resolved, the rewards in lasting pleasure from *Falstaff* itself can be guaranteed. END



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Saturday's child has become Sunday's painter

An artist friend tells the story of a little girl who was in a group watching him paint outdoors one summer afternoon. "Of course he can paint good," she said, evidently in reply to a murmured comment. "He's an artist. Artists can paint better than anybody."

It is, of course, a highly controversial statement. There are thousands of amateurs and not a few connoisseurs who will argue that the untrained hand and the mind "uncorrupted" by tradition and aesthetic theory can create a work more valid, more rewarding, more "genuine"—their favorite word—than any professional artist can match. As proof they'll cite anyone from themselves, naturally, to Grandma Moses or Le Douanier Rousseau, the little 19th-century Frenchman who painted on Sundays, when he had finished his stint as a customs inspector, pictures that have fetched as much as \$50,000.

I side with the little girl. Artists can indeed paint better than anybody. But since this department regularly concerns itself with their efforts, I should like for once to consider Sunday-painters.

Originality vs. ineptness

The point of this piece is not to report on the incredible increase in the number of amateur painters since the widely publicized painting of President Eisenhower and Sir Winston Churchill made their hobby so eminently respectable. It is not to tell them how to paint or what materials to buy. It isn't to pat them on the head and say, "Bully for you." It isn't even to point out once again what a great mental boon painting as a pastime can be for the human beings who, says Sir Winston, are divided into three classes: "Those who are toiled to death, those who are worried to death, and those who are bored to death." Indeed, candor compels me to admit that while I am delighted for those amateurs whose painting has given them a healthy emotional outlet, I would be far happier if fewer of them hurried to get their work exhibited in galleries and museums, to the inevitable confusion of the public and, let it be whispered, professional critics, too. In these days of experiment in art it's becoming embarrassingly difficult to distinguish between originality and ineptness.

Everybody's doing it

No. The point of this piece is to inform the amateur of one perhaps unsuspected benefit he can derive from his painting if he has the key. It provides the best possible material for do-it-yourself psychoanalysis. I have this on the authority of one of America's best-known psychiatrists, who shall here be nameless. I went to see him when New York one week suddenly burgeoned with exhibitions of work by Sunday painters. Lawyers were exhibiting at the Bar Association Building. Newspaper men were showing at their own club. Dentists were at the Dental Society, and paintings by members of the Garment Workers Union were all over union headquarters. What the doctor said may, perhaps, serve as a deterrent to amateurs with a mind to exhibit their works publicly. That too is one of the points of this piece. Things are tough enough for professional painters (and the exhausted critics who must see all their innumerable exhibitions) right now. And, truth must out, amateurs sometimes get to be awfully good and, consequently, real competition. Who? Well, we can add to the names of Grandma Moses and Rousseau that Sunday-painting Paris stock-broker called Paul Gauguin.

The doctor, it turned out, looks on amateur paintings as more than an emotional outlet. They can (and this is true in only limited degree for the professional) provide a most revealing index to a person's character, dreams and frustrations, if painter and picture are examined in relationship to each other. For the amateur, self-expression, in short, is really self-exposure.

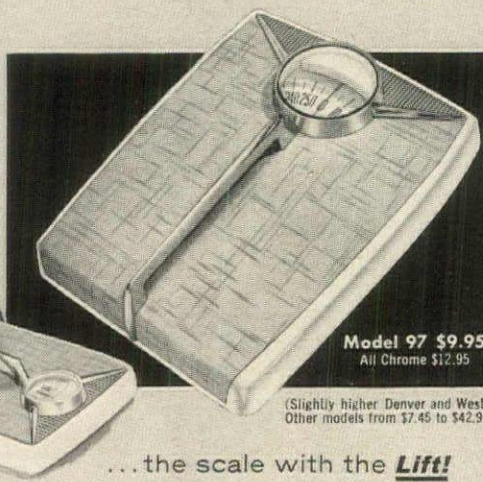
You have to know how to read the secrets revealed by amateur paintings. There are psychologists who hold that the subject matter in itself holds the key. After hearing and reading what they say, I'd recommend that amateurs restrain any impulse to paint grottoes, long views, staircases, open windows, moons, doorknobs, or Greek columns. What they signify to a psychologist cannot be printed in a family journal. On the other hand, it's all right to paint a dog. According to one expert, a dog symbolizes a critic.

But the doctor I talked with doesn't go along entirely with the

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IN AMATEUR ART By Emily Genauer

symbol theory. One doesn't paint, he says, with one's hand or mind alone, but with one's whole organism. The technical approach to a painting, its form, colors and brushwork all can be as revealing as the subject itself. Still, he admits, certain broad generalizations can be made. Amateurs paint pictures, he says, because of a fundamental human need to dominate. The lawyer, who may seem to be a completely adjusted and mature individual, still chafes under the restraints of legal machinery, judges and juries. But when he paints a picture, he alone is in command of the outcome. The newspaper man before his easel shakes the bondage of facts, deadlines, and the editorial blue-pencil. Sir Winston has something to say about this feeling of redemption in his delightful small book *Painting as a Pastime*. One of the joys of painting, says the old soldier, is that the canvas

cannot "hit back." It "grins in helplessness" before him.

The professional's pleasure

Now this does not apply to the professional artist, says the doctor. Unless he does commercial work or portraits, he is among the relatively few persons in our society who do exactly what they want to do. His satisfaction from this is so complete he will make the greatest material sacrifices for it. He has to come to terms with his environment. His work and pleasure are one. He has his serious conflicts, of course. But generally, says the doctor, they are within the context of his art and have to do with aesthetic and technical questions. Other men are rarely able to make so satisfactory an adjustment between their basic urges and their daily life. So, many of them paint pictures. And perhaps it would be

better if a lot more did likewise.

He paints what he likes

What they paint depends on their personalities. Our psychiatrist holds that the amateur always paints what he likes, no matter how unpleasant it may seem to the observer. A sad nude in a drab interior may really be the image of a man's adored wife and his guilt feelings that he has not given her a gay life. A dark abstraction pierced by circles of light may represent the women he has dominated (circles are the classic symbol of women) and his own sense of insecurity toward the rest of the world. A reporter painting a romantic landscape is really painting his dream of escape from everyday reality. But, I asked the doctor, couldn't the landscape just have been the first paintable scene the reporter saw on a holiday when

he had his paint box along? No, said the doctor. Hundreds of other scenes would have been as readily available.

Well, would a man's profession influence the kind of painting he does, I asked? Again no. "The roots go deeper. The personality traits that led him to choose a particular profession in the first place are those which will inevitably determine the kind of painting he does."

"What would the picture of a psychiatrist, if he were a Sunday painter, be like?" I asked. "Look at them," was the surprise answer. And out they came, picture after picture, all full of dejected or elated people. "They're my patients," was the explanation. "Before I can help them I must dominate them. It's that need and desire to dominate, which compels me to put them on canvas." END



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Arms loaded down with baby? Or groceries? Or a food-laden tray? Touchette, a new departure in wall switches, keeps pace with today's busy homemaker and her family. There's no time wasted freeing the hands... no spilling or breakage while juggling tray or groceries. Just the merest pressure of hand, shoulder or elbow, and lights are on. Another touch, and they immediately flick off... quietly. Inexpensive, Touchette fits any standard wall plate and outlet box... can be installed without even the expense of replacing favorite plates. Comes smartly styled with single brown or ivory touch button.

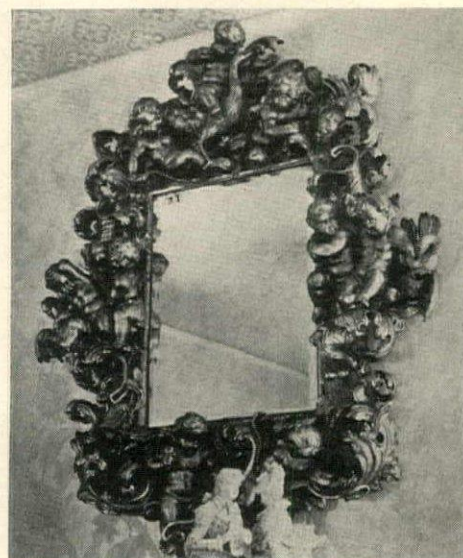
At leading hardware stores and electrical supplies' dealers... or write:

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Antiques

QUESTIONS &

This column is devoted to questions about old things. Letters will be answered either on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.



What can you tell me about my hand-carved and gilded mirror, which is over 4 feet tall?
C. S.—Austin, Texas

This is a baroque creation representing the taste current in northern Italy, especially Venice, during the early 18th century. Frames of that period generally show worm borings.



We recently came into possession of my grandfather's table service presented on his baptism. Each piece carries the inscription sketched. Can you interpret these symbols?
F. H. T.—Wakefield, R. I.

The anchor is the town mark for Birmingham; the V (in oval) represents the year 1870; the lion passant denotes sterling silver; the Queen's head (for Victoria) is a tax mark; and GU identifies the maker, George Unite.



The metal stand for my cranberry glass pickle jar has a mark. What does it mean?
Mrs. R. P.—Maple Heights, Ohio

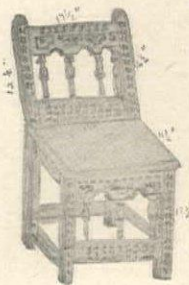
This trademark is a rebus for Webster (web plus star), and is seen on sterling silver of E. G. Webster & Son, founded in Brooklyn, N. Y., 1886. It is also seen on certain plated wares of International Silver Co., successor to Webster in early 1900s.



Can you tell me anything about the urn in my photograph? I also sketched the mark which appears under the base. J. W. A. L.—Warren, Pennsylvania

Your urn was created by the Paris firm of Edmé Samson et Cie, popular in the last quarter of the 19th century and whose mark is one of the most important in the realm of porcelain. Famous for their talented imitation of Chinese porcelains, they are still active.

ANSWERS By Felicia Marie Sterling



Is this chair a Yorkshire (England) type c. 1625? Can you tell me more about it? Mrs. L. F. W.—Mt. Holly, N. C.

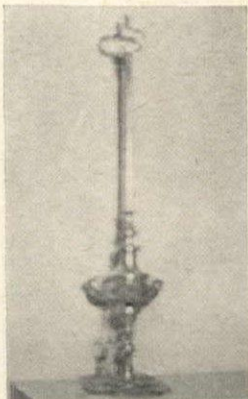
This chair is of the open-backed Yorkshire (or Derbyshire) type of 1660 or so. Its most unusual feature is the way in which the lower crossrail of the back meets the seat. There is normally a space of several inches between rail and seat. A related form is found in Lancashire, with a solid back. Other "cousins" occur on the Continent.

GDA
FRANCE



*Here are some markings on china owned by my mother.
C. E. N.—Philadelphia, Penna.*

The GDA mark is that of a Limoges factory called Porcelaines GDA, and was first used in 1897. The crowned N is also French, being a variant of a Sèvres mark employed during the Second Empire (1852-70). It usually is printed in red, with S and last two digits of date.



Please tell me what you can about a brass oil lamp in my possession, the history of which I have been unable to trace. A. H. P.—St. Paul, Minnesota

These are called "Roman lamps", and are modeled after antique bronze examples such as those in the archaeological museum in Naples. In the 19th century interest in these was revived and thousands were made of brass, especially in Italy, where they are plentiful.



Where and when were these hurricane lamps made? Where can I procure a matching one?

Mrs. J. T. S.—Sikeston, Missouri

It is difficult to distinguish between those made in America, England or Bohemia in the 1860s. These decorative objects long remained popular and there seems a recent renewal of interest. Collectors and dealers' magazines occasionally advertise them.



Can you tell me anything about this candlestick? M. C. K.—Bethlehem, Pennsylvania

The alternating fish and plant motive is found on Persian pottery from the Middle Ages. Here it has been adapted as a chased pattern on a brass candlestick presumably made for the 19th century European market.



I have six knives with mother-of-pearl handles, as shown in the drawing. Can you tell me when made, and for what use? Mrs. C. M. G.—York, Pennsylvania

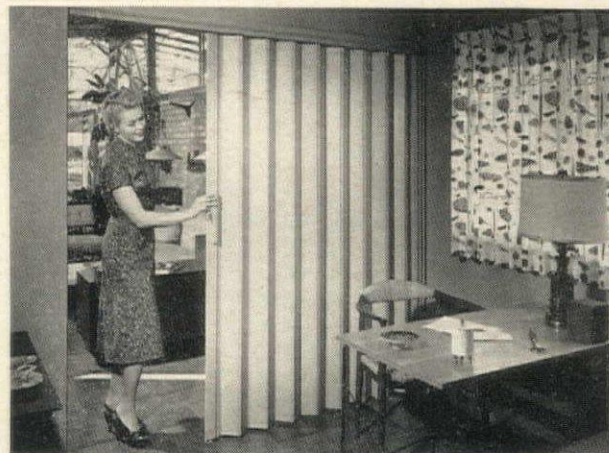
These are English silver fruit or dessert knives. Edward Gwen is the name of the cutler, of whom we have no record. Look for the silversmith's initials on the ferrule to get a clue to their date.



French Finesse

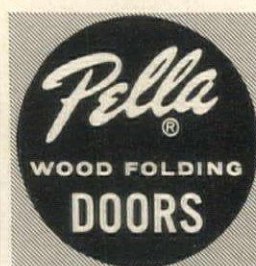
This pair, romantic and ever so elegant in brocade. Other styles and fabrics give emphasis to the informal charm of French Provincial. See the complete Collection, send 10c. Dept. HGF-7.

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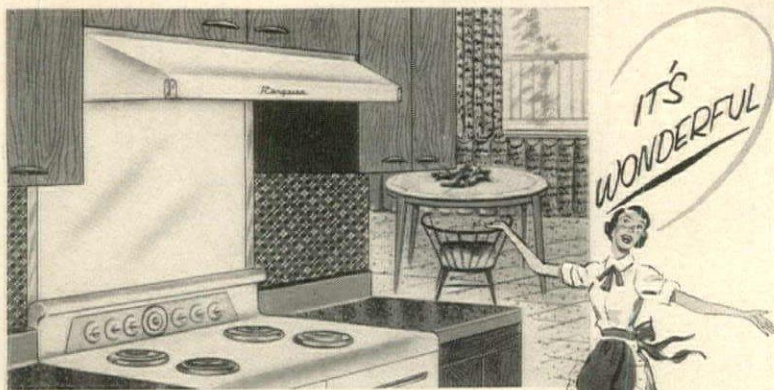
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Letter from

MAISON & JARDIN

PARIS

Bull market in china shop

"700,000 Francs pour une tasse en Mennecy" is the headline of a two-column article in a recent *Paris-Presse*. This popular afternoon paper reports further that, in addition to this sum of two thousand dollars paid at auction for a single cup and saucer, decorated with seascapes in the most charming of the 18th century soft-paste porcelains, the Galerie Charpentier's total sales during the previous week were 274,355,000 francs, or \$800,000.

Thus have auction prices reached headline proportions, and the five leading Paris newspapers see fit to publish daily articles about the goings-on at the state-owned Salle Drouot or at the plush Galerie Charpentier.

This sale of artifacts of beauty and artistic value has reached the dimensions of a bull market. The French have recently been making a great deal of money. Instead of investing in stocks and bonds which are visible, taxable, and subject to nationalization, they find a good piece of art to be of more stable value, and to be enjoyed in the meantime.

As a result, fine examples of porcelain, signed pieces of furniture by the great cabinetmakers of the royal epoch, and Chinese enamels and stone carvings prior to 1800 have all marked new highs. But their zeniths are nothing compared to those set by antique French silver.

Early French *orfèvrerie* is of great beauty. In America, we hear less about it than we do about English silver; it's because there is so little of it. Twice during the long series of wars between France, England and Austria the French kings ordered all loyal citizens to send their silver plate to the melting pots of the Mint and set the example by boiling down their own. Of course many pieces escaped, but one finds nothing like the same quantity of early silver in France as occurs in England. A great trove, including pieces by the master Thomas Germain, has recently come to *chez Charpentier* from Spain and Portugal, having been removed originally in the baggage train of Philip V, the grandson of Louis XIV who inherited the Spanish throne in 1700.

Return of the cluttered look

In Paris homes today the cluttered

look is in favor. On the table of one lady of taste we have listed two Florentine bronzes, the model of an ormolu andiron by Gouthière, a silver-gilt soup-ladle hallmarked 1662, two small books whose bindings might have been made by a jeweller and three objects in cornelian by Fabergé. One gentleman of taste displays a collection of malachites, not of Russian but of French Directoire origin. If you are not fortunate enough to own pieces like those worth many thousands of dollars, you can still be in vogue with objects in tortoiseshell, in paktong, in rock crystal, in mother of pearl, in precious woods. If possible, your treasures will not be of baroque Louis XVI design, but you will dip back into the preceding century, to find the austere grace, even in little objects, of the period of Louis XIV, the Sun King.

This 17th century, long overlooked, is finding its way back into classic decoration, and the greatest Paris connoisseurs are leading the return to what the French call the *haute époque*. Even Brussels and Gobelines tapestries are reappearing on walls, and one has not seen these since Elsie de Wolfe remarked that you cannot put a tapestry in a house for the same reason you cannot put a rhinoceros: they are too big, too expensive, and too hard to clean. Today is a good time to buy fine specimens. Baron de Cabrol has just installed in his Paris living room two great Beauvais tapestries of the series *Le Voyage du Prince*. Charles de Beistégui has hung eight La Granja tapestries from the Goya cartoons in an ante-room at Groussay. Mademoiselle de Portalès, converting a former bar into an apartment (there's still a housing shortage) conceals the walls with five great Gobelines.

Classic pieces in Paris are being combined in modern ways. For each French generation reviews the past with its own eyes: the style that we now call Louis Philippe was once Gothic; the Second Empire imagined its ensembles to be Louis XV; Boni de Castellane created a Louis XVI that is easily identified in any French house where it lingers. In only a few years, each has turned out to be a compact little period in itself and perhaps *le style Louis XIV*, as reinterpreted in 1956 by Charles Beistégui and Arturo Lopez, will some day be recognized as a manner in its own name. END

BRITISH HOUSE & GARDEN

LONDON

A new Cathedral on old ashes

Here in London we have just had a preview of Britain's most important postwar building, for the stained glass windows of the new Coventry Cathedral have been on show in the Victoria & Albert Museum. This new cathedral, just rising above the ground alongside the bombed shell of the old, is the first to be built in England in a contemporary manner since St. Paul's. The sandstone walls of the nave are conceived as a series of louvers flanking ten stained glass windows seventy feet high. The three finished pairs of windows were built, inside the museum, in a model of their future setting, and thus are visible for the first time to the artists as well as to the public. Much publicized since the contract was placed with the Royal College of Art in 1952, these windows have been eagerly awaited as the first attempt by serious artists working as a team to produce stained glass for a great 20th century building. Here too was a test of the Better Britain the horrors of Coventry gave us the opportunity to build.

This opportunity, based on agony and bereavement, is not an easy one to take. To a generation that has divorced itself from the disciplines of religious dogma, the question has been: can we sincerely build a cathedral at all? It was thus very daring of Basil Spence to base his building on an art that had atrophied almost to the point of extinction. How did he have the faith to do this? Sitting in the gloom of a model of the cathedral, one marvelled with relief and gratitude. This building will have a wonder only rarely encountered; comparable to entering glorious Chartres itself. Perhaps only very muddle-headed agnostics could be surprised that a building to have glory in our generation should be not an airport or technical institute but a cathedral. But those windows... the artists have achieved a magnificent scale by treating the whole of each 70' x 8' mullioned section as a single unit. Within an idiom of semi-abstract content has enough splendor and subtlety for generations of churchgoing. The colour has the richness not of any lost, or found, mediaeval recipe, but of an artist's mind; in this case three artists working closely together—Lawrence Lee, head of the Department of Stained Glass Design at

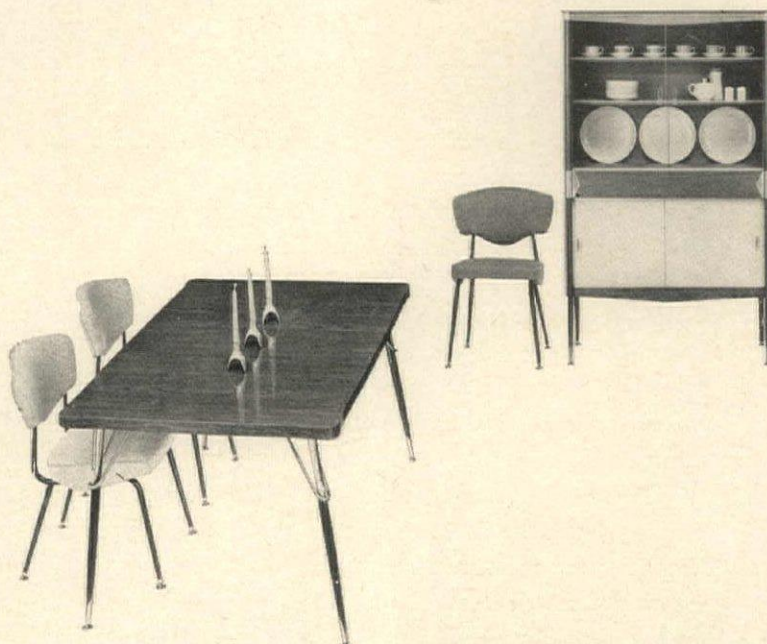
the Royal College of Art, and two ex-students of the College, Geoffrey Clarke (known too for his metal sculpture) and Keith New. By any standards, theirs has been an exceptional collaboration.

The organic versus the brutal

A less happy example of artistic collaboration than the Coventry experience has been seen lately at the Whitechapel Art Gallery, where an exhibition entitled "This is Tomorrow" represents the joint efforts of architects, painters and sculptors to produce a coherent environment for living. Certainly this is something we have not got. Unfortunately, there was nothing very coherent about this exhibition. Its twelve sections were the work of separate groups. The show's catalogue itself was not crystal-clear when it stated: "It would be realistic to replace the ideal picture of collaboration by the notion of antagonistic cooperation." And it went on to claim that any confusion was in fact the result of the general design situation in England. Probably the design situation is complicated in any country at a given moment (and possibly it should be), but it is true that a tiresome situation has arisen here. While the new organic architecture has been quietly pushing its way up in our schools, new towns and reconstruction schemes, an unfortunate by-product of the Festival of Britain has been a vogue for the superficialities of contemporary design. Before 1951 only people interested in design concerned themselves with design. Now "contemporary" is becoming fashionable at the lowest level of taste. This leads to no great popular understanding of what designers are doing, but it does cause serious fission among designers themselves. Young architects tend to align themselves with Alison and Peter Smithson, indelibly nicknamed the New Brutalists. Brutalists believe in a simplicity classic in the Renaissance as well as the general sense of the word. They are not afraid to expose lintels, bolts, and radiators of unashamedly commercial design. Their plans on the other hand tend to a symmetry deeply shocking to the previous generation of organic planners. To Brutalist eyes, the energies of the older generation are frittered away in stylistic niceties; their idiom parodied for chain-store use.

END

DANISH MODERN



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DIARY OF AN ISLAND HOPPER

A vacation guide to Caribbean bargains

by ELEANOR EARLY

This is the story of an island-hopping adventure in the Caribbean that began when we left New York's Idlewild airport one cold winter's night, winging southward on a Pan American Douglas Super-6 at a cool 19,000 feet.

We left at 2 AM of this frigid night but as we flew from winter into summer, the sky half-moonlight and half dawn, time and distance passed with incredible speed and then it was seven o'clock in the morning and we were coming into Ciudad Trujillo, 1500 miles from ice and snow. The sun was shining and it was a beautiful day.

Twenty-five years ago Ciudad Trujillo (formerly Santo Domingo) was the oldest and dirtiest city in the New World. Now it is the most modern and one of the cleanest. The slums are nearly razed, and people who lived in them have moved into houses that have baths and electricity.

There are modern hotels with private polo fields, gambling casinos and swimming pools and at El Embajador anyone in an expensive mood may rent the penthouse suite for \$150 per day.

Your guide will show you the new National Palace, the new "University City" in the suburbs, and the stump of a tree to which Columbus is said to have tied his ship. He will take you to the Cathedral where Columbus' ashes lie and show you also the House of the Admiral, begun in 1510 by Diego Columbus (son of Christopher) and now being restored.

There are a number of restaurants where you can get good Creole and Spanish foods. But in a Chinese place, El Dragon, I ate a stuffed baked lobster which was the best lobster I had in the West Indies.

Ciudad Trujillo is a fine place for people with lots of money, but for travelers on a budget there are islands where life is just as fine and money goes further. On a Sunday I flew to San Juan in Puerto Rico, arriving in time for supper.

The Caribe Hilton is famous for its elaborate Sunday buffet, when rum cocktails are served, on the house, in coconut shells. The Caribe is not exactly simplicity itself, for it has a pool in the lobby and music piped to the beach where cabanas, garlanded with hibiscus, are equipped with bars, radios and telephones. At poolside are masseurs and chiropodists.

Visitors should see Morro Castle, La Fortaleza, the pink

palace where the Governor lives, and the Cathedral, where there are numbers of illustrious dead, including Ponce de León and a skeleton covered with wax, who wears a wig and flowers in his hair.

Martha Sleeper, ex-New Yorker, designs "original Caribbean clothes" and in her shop on Fortaleza Street you can find most of the native handcrafts.

If you have time, it would be pleasant to rent a car and tour the island. Roads and hotels are good, beaches beautiful, scenery superb. And Southerland Tours will tell you all you need to know.

But in the Virgin Islands, 75 miles away—30 minutes by

plane—the beaches are also beautiful and the scenery is too. Shopping in Charlotte Amalie, capital of the Islands, is less expensive than shopping in San Juan. Wines and spirits are cheaper and life is gayer. St. Thomas is virtually a free port. Designers may therefore import couturier fabrics duty free, create resort styles, and pass along their savings. The first fashion shop in St. Thomas was Elverhoj, established about ten years ago by the Neil Kiendls. Elverhoj originals became an instant success. Hardly a woman left the island without one of Kiendls' creations, and shops began to

bloom like daisies along Dronningens Gade.

The waterfront of St. Thomas has been rebuilt to look as it did when pirates stored their stolen goods in enormous warehouses against the sea wall. Hibiscus and alamanda frame the ancient doorways. Coralita (called by the natives "chains-of-love") clutches at the old pink walls and little paw-paw trees grow in the cobbled lanes.

The Virgin Islands are a good place to buy liquor. I paid \$2.25 for Canadian Club as against \$6.17 in New York. Standard brands of Scotch cost \$2.25 a fifth. French champagnes began at \$3.50 and imported liqueurs at \$2. Perfumes averaged 20 to 40 per cent below U. S. prices. But if you are going to Jamaica, Haiti or Curaçao, you will find the perfumes cheaper in those places.

Temperatures in St. Thomas average 78 degrees and are insured by Lloyd's. If the mercury should drop below 70 and you were a guest at the Virgin Isle Hotel, you wouldn't have to pay for your room that day. There are 24 hotels and guest houses on the island. (Continued on page 121)



BEACH AT NEW 9,500-ACRE NATIONAL PARK, ST. JOHN, VIRGIN ISLANDS

FRITZ HENLE

House & Garden's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

IDENTIFY YOURSELF AS A READER OF HOUSE & GARDEN WHEN WRITING TO THESE HOTELS FOR INFORMATION OR RESERVATIONS

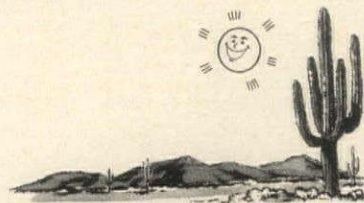
ARIZONA, containing one of the natural wonders of the world, has great rugged beauty. The weather always acts as if it had the vacationer in mind. In February you can sunbathe by a desert pool or ski in the mountain snows above Flagstaff. For those of you fascinated by the West and its history, there are cliff dwellings, ghost towns, cattle ranches, ranges to ride; and for the budding geologist, innumerable rock specimens. Hunters can track bear, elk, wild pigs and mountain lion in season, besides flushing the many game birds. In Arizona fishermen have good fishing 365 days a year. The Indians—Apache, Hopi, Navajo, among 15 different tribes in all—own 27 percent of the state's land. They invite you to witness their ceremonies and offer the products of their ancient skills. Arizona's beauty quickens the imagination.

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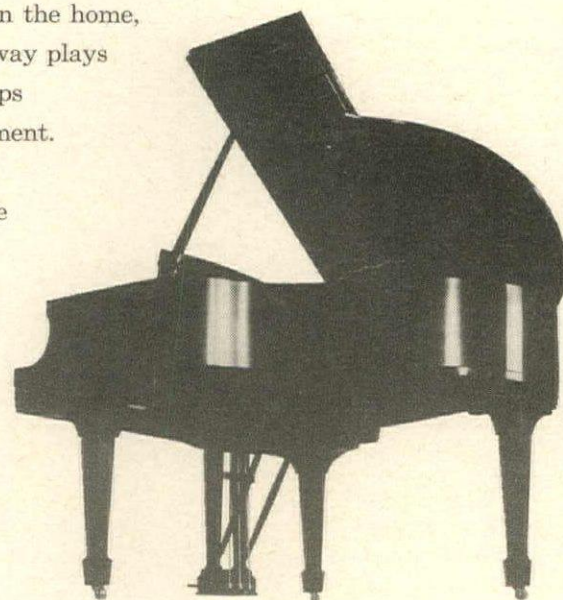
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House & Garden

FEBRUARY, 1957

THE TIME OF THE GROUND HOG

In the profoundly prejudiced view of one who has long endured but never suffered gladly the inhumanity of northern winters, the heartless month of February has but a single conceivable virtue: its brevity. Even black ice and powder snow, which presumably bring joy to children and winter sportsmen, only add to the misery of humanity as a whole. Clearly the best way to spend this capricious season is in escape: to travel in fact or in mind to warmer, more rewarding places, times and thoughts.

No month is more suitable for vacations, for taking them and for planning them from a fireside armchair. For those of you who would and can now escape to the sun, there is a wide choice of desert and shining sea. We offer you on page 26 a practical guide to the islands of the Caribbean. If you are planning a longer journey later in the year, you may want to whet your appetite with the Letters from Paris and from London on pages 24 and 25. Written from *Maison & Jardin* and from *British House & Garden*, these informal reports from our European colleagues are to be regular features in American H&G's GAMBIT.

There is, of course, an easier escape from the wrath of winter than travel: to enjoy your home, to read, to talk, to think and to plan for the pleasant seasons ahead. If you would spend a few minutes with a book, we urge you to beg, borrow or pilfer a copy of a new one by Robert Osborn, the artist of our GAMBIT covers and a frequent contributor to H&G. Called simply "Osborn on Leisure", it was presented originally as an address at Aspen, Colorado. It has now been printed and distributed by E. R. Squibb & Sons (745 Fifth Ave., N. Y. C.) "exclusively for the medical and allied professions." As one of the most refreshing, articulate and impressive human statements in words and pictures we have seen in a decade, we believe it deserves far wider publication.

In this issue of H&G you will find ample food for February thought: ideas to help you plan or replan your bedrooms and baths, a guide to landscaping your grounds and a display of distinguished contemporary furniture nicely complemented with antique accessories. Finally, on some 16 pages beginning on 34, you may see presented the first H&G Hallmark House. We show it to you because we believe this handsome ranch house in Southern California offers ideas to Americans wherever they may live. It was built to be lived in by a family and designed to please the eye. It does both most successfully and thus satisfies Ruskin's definition of fine art as "that in which the hand, the head and the heart of man go together."

We hope that all the pages that follow will help turn this time of the ground hog into a month of profit and pleasure. W. H. L. JR.

A style for an age

It is not easy to ignore the complex appeal in old things. When in our homes, for example, we surround ourselves with traditional furnishings, we satisfy a number of rather deep human yearnings. There is to begin with the comfort that derives from familiar objects. For many this comfort reflects a nostalgia for a time and a place now passed but still held in memory as a symbol of parental security and order. Often that memory is kept alive by objects inherited or received as gifts which are not willingly discarded. For others who have but recently achieved the resources to own them, period pieces are a safe and sure sign of distinction yearned for through years of work. For traditional furnishings have endured in important part because they have successfully and repeatedly met the test of taste. Two principal aesthetic appeals in antiques are the merit of the original design and the patina time has added. A final factor is the manifold pleasure of collecting old things. Yet the fine pieces of every great age were once contemporary and scorned as modern by traditionalists in their time. H&G is convinced that every era owes the future its own best contribution to the arts of living—a contribution that is original yet aware of the gift of the past. On the following pages you will see the work of some artists of our own creative time. We think these pieces, among a number of others, show a promise of outlasting their own age.

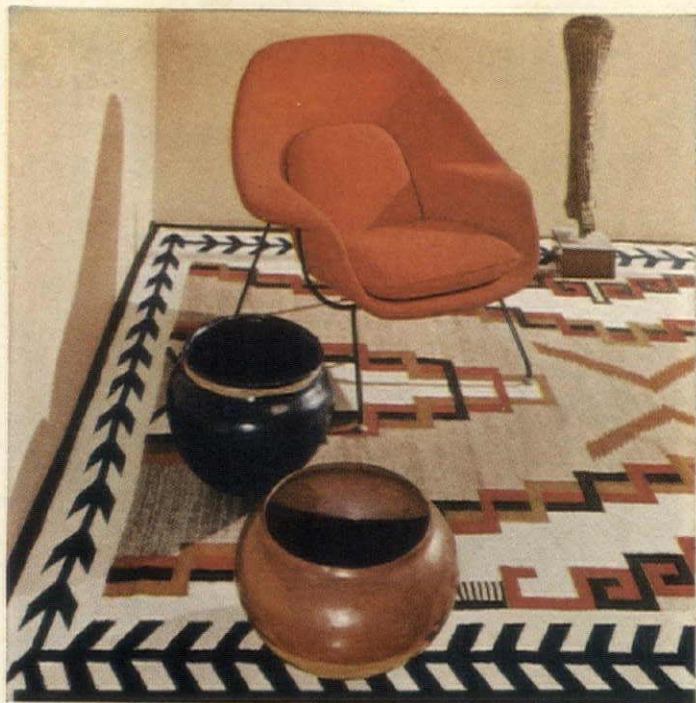
Contemporary design classics belong with rare works of art

1. Form-fitting lounge chair designed by Eero Saarinen for Knoll Associates and Indian pottery food jars have a common denominator: their shapes were derived from the uses they were intended to satisfy. The chair is a molded plastic shell shaped for comfort with high back and broad arms. It is upholstered with foam rubber and supported by a metal cradle. Jars are 19th C. Pueblo: brown from San Juan, black from Santa Clara. Sculpture dates from Tajin culture in Vera Cruz. Navajo Indian rug, colored with vegetable dyes, is abstract in contemporary mode.

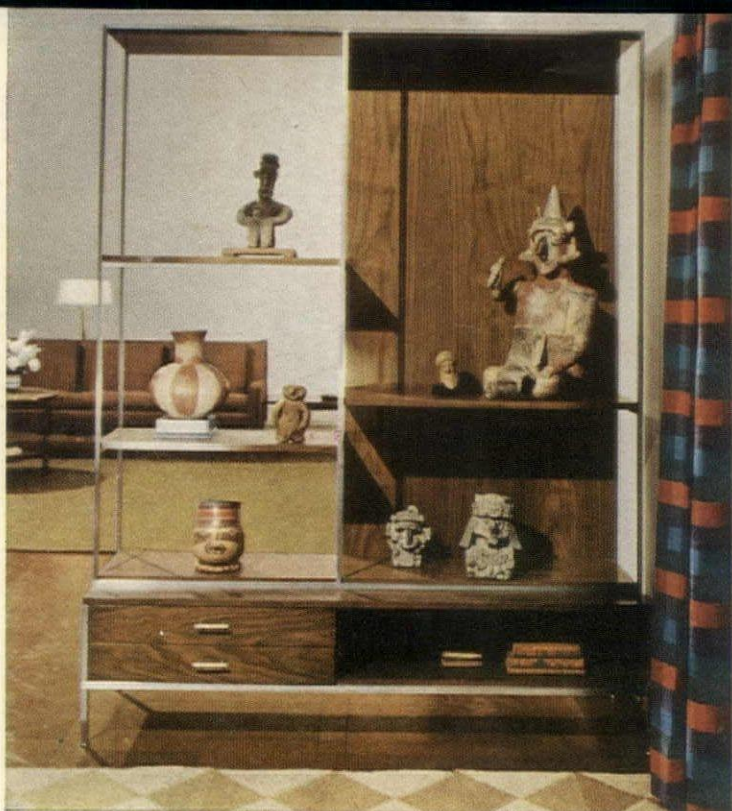
2. Linear quality is the forte of designer Paul McCobb, whose room divider combines traditional and modern materials: walnut and aluminum. A modern version of a breakfront made by B. G. Mesberg, it was designed with open shelves to be used free-standing in a room. On its shelves are Mexican pre-Colombian sculpture, an archaic Greek head and striped Indian vase from Missouri. Linear interest is repeated in the silk hanging and sisal rug.

3. Striking color is introduced in furniture through modern materials and methods of construction. Cabinets designed by George Nelson for Herman Miller Furniture have steel frames with baked enamel finish, plastic tops and drawers lacquered in poster colors. Dining table has center turn-table set in flush with the top. Wire side chairs by Charles Eames are strong but lightweight. On the wall are contemporary rubbings from English tombs.

(Continued)



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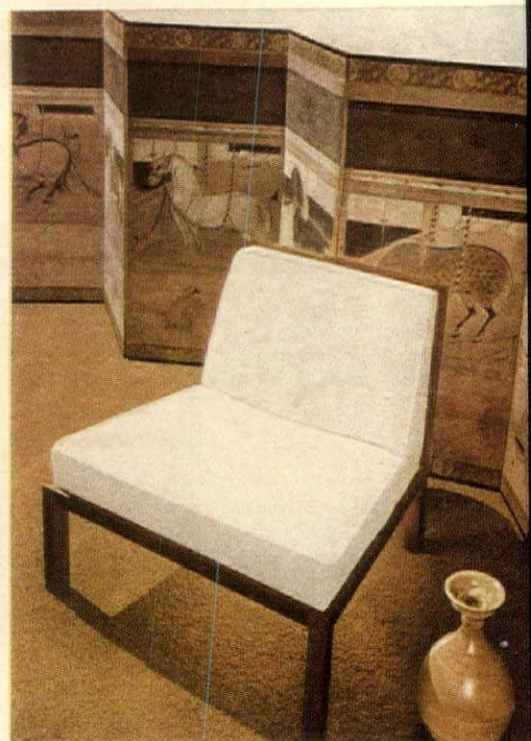
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1



2



3



4

Kansas City views contemporary

By ROSS E. TAGGART

*Associate Curator of Collections, Nelson Gallery,
Atkins Museum, Kansas City*

Designers share with painters and sculptors a sense of form and color

1. Silhouettes which can be enjoyed from every angle are identified with contemporary design. George Nelson's chaise longue, made by Herman Miller, is amply scaled for comfort yet graceful in line. The base is polished chromium. Tenuous sculpture at right is a welded steel figure by Ralph W. Haskell. Wall-paper mural by Denst & Soderlund gives added dimension to room. Against wall is a 13th century Persian Kashan tile.
2. Far Eastern influence is apparent in the armless chair designed by Winsor White for Baker Furniture. The play of dark walnut with chalk white upholstery emphasizes its simplicity of form. In the spirit of the Orient where natural textures are stressed in decoration, the chair is shown against neutral tones of a Japanese painted paper screen, 6th century Chinese flask, bronze wool rug.
3. Proportion is the secret of Edward J. Wormley's highly individual style for Dunbar. By simplifying line and stripping furniture of excess ornamentation, he reduces bulk and weight. The luxurious sofa with only one arm combines compactly with tables that form an L-shaped unit. Plastic table tops set off antique Chinese bowls and contemporary accessories. Painting is by Utrillo.
4. Articulate design characterizes the versatile "bow" chair by Allan Gould. The rigid steel frame supports a resilient back and seat of black cotton yacht cord. Perched like a sandpiper beside the chair is a small table with oiled walnut top and black metal base. Contemporary design as applied to a flat surface—a rug by Marion V. Dorn for Edward Fields—depicts a stylized Tree of Life.

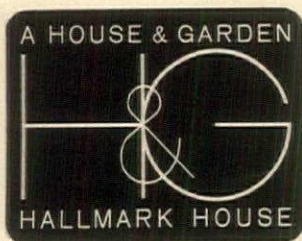
Not since the 18th century have so many outstanding artists devoted so much of their talent to the creation of household furnishings. Today, as 200 years ago, buyers can associate a fine piece of furniture, a fabric, a plate or a rug with the artist who designed it. Recently in Kansas City, to call attention to the resurgence of the furniture-maker's art, our Gallery assembled a collection of furniture and fabrics, largely American-designed. A sampling of this exhibition, entitled "Furnishing the Modern House," together with art objects from the Gallery, is shown on these pages.

Despite a local preference through the years for traditional architecture and period furniture, nearly 20,000 persons visited our show. Couples crowded about their favorite pieces, turning them upside down, checking the construction, the fabric, the name of the designer or manufacturer. For many there was a sense of discovery. "I am beginning to realize what modern furniture is all about," said a friend of mine, "because this is the first time I've really examined it." Another visitor, an architect whose house is furnished with good 18th century English pieces, acknowledged that he liked contemporary, all right. "But," he added, "I don't think any of it would fit in my house." Before the show had ended, however, he was anxious to buy one piece which could be used with his antiques.

The increasing acceptance of contemporary design, in Kansas City and throughout the country, is a sign of the times. Like the last great period of achievement in the decorative arts, in the 18th century, the present era is one of extensive travel, of expanding wealth and knowledge. Modern artists and designers, as in the age of Hepplewhite, Chippendale, Robert Adam, and the later Duncan Phyfe, are seeking new motifs in ancient sources. But they share a vastly different point of view than their predecessors. Two centuries ago, for instance, no sensitive Chinese would have been caught admiring a Chinese Chippendale chair, for he would have felt it neglected structural beauty and merely copied the decorative flourishes of the Orient. By contrast, modern designers have studied the basic form and craftsmanship of Oriental furniture and created from them a style which is essentially 20th century American. I can imagine, though, that any 17th or 18th century Chinese would feel perfectly at ease with it.

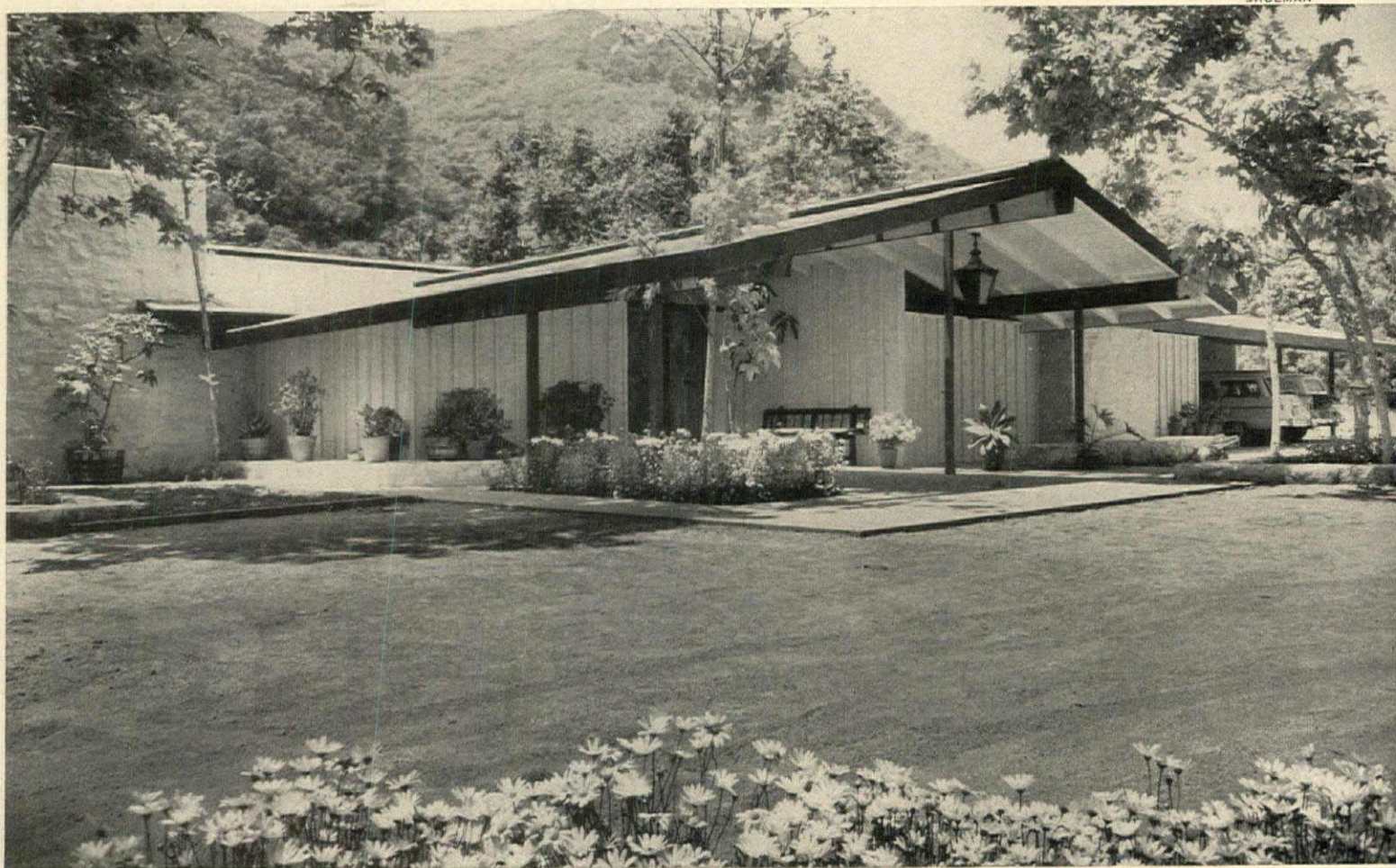
Three trends in furniture seem apparent: First and most natural is the movement away from traditional materials and the substitution of steel and plastics. Lightweight but sturdy construction in molded or free forms—always difficult to produce in wood—is easily achieved in these materials. A second trend is the development of new forms from old materials. Stripped of its ornament, contemporary furniture depends wholly on the validity of its design, craftsmanship and the choice of materials. Closely allied with the second trend in design is the third—the influence of Far Eastern modes. After a short acquaintance with modern furniture, one can quickly detect not only trends, but also "hands"—much as one can distinguish a Hals from a Rembrandt. The rise of these strong, individual styles is the surest proof that modern furniture design has indeed become a major decorative art.

For further details write to H&G Reader Service, 420 Lexington Ave., New York 17.

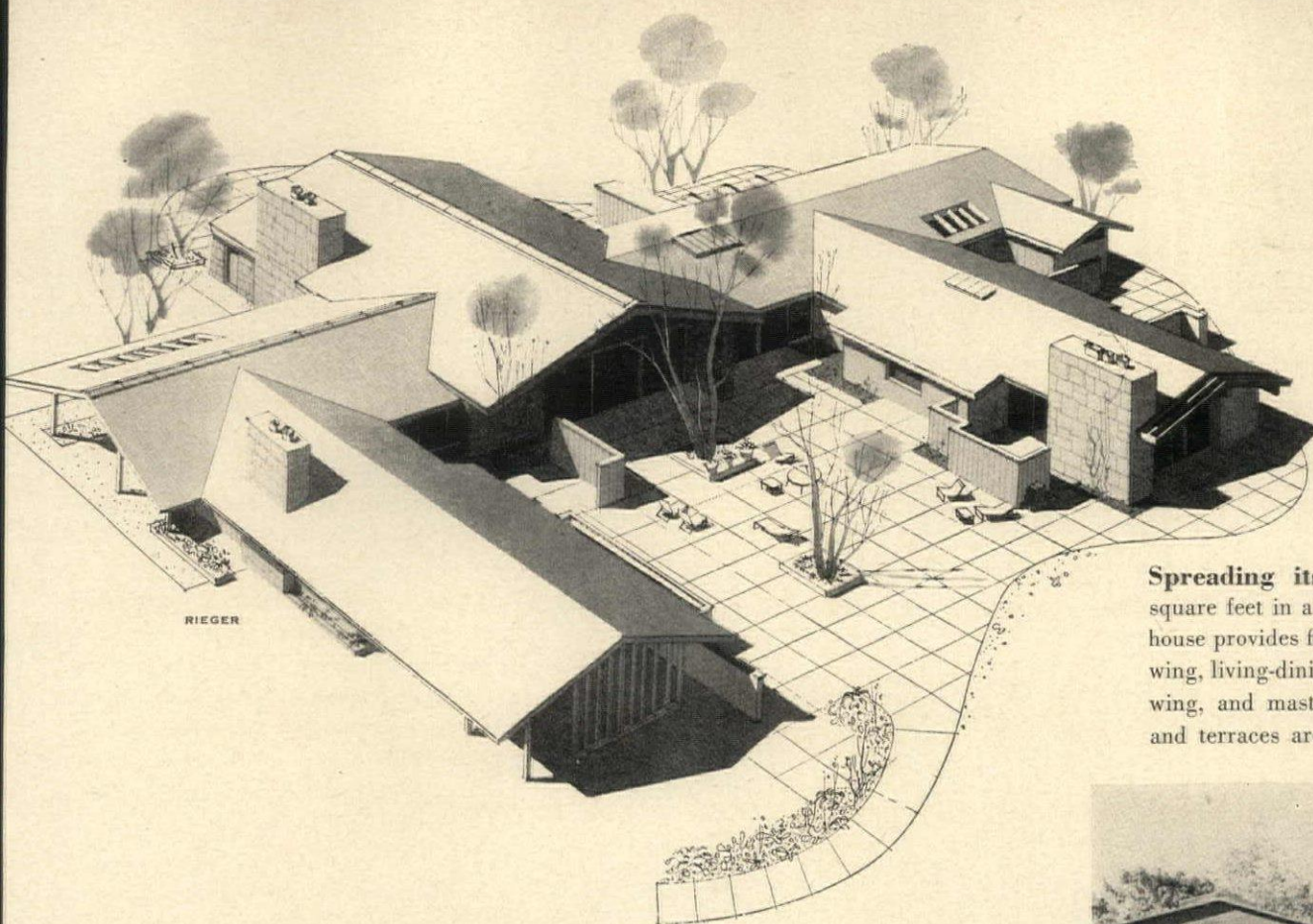


We begin here a new series devoted to American houses of outstanding quality. During each year we shall show you in detail two or three houses that merit the H&G Hallmark. Each will be chosen not necessarily because it represents a milestone in architecture or a monument to its designer's style but because of its worth in human terms. The excellence of its design must be borne out by the beauty and pleasure derived from it by the family it serves.

Hallmark House



A low grace, welcoming eaves and materials as native as buckthorn mark this California ranch house



Spreading its ample wings over 7,000 square feet in a canyon setting, the Cliff Mays' house provides five living areas: entrance, guest wing, living-dining room, kitchen and children's wing, and master bedroom wing. Nine patios and terraces are an integral part of the plan.

ENGSTEAD

Number 1

On 20 acres at the end of a winding dirt road just before the floor of Sullivan Canyon begins to narrow for its climb through the holly and live oak on the still wild ridges of the Santa Monica Mountains, four minutes from his office on Sunset Boulevard in Los Angeles, Cliff May, horseman, private pilot, designer, builder and native descendant of generations of Californians, has put up a big, handsome, comfortable, friendly house for his own big family. It has been selected H&G Hallmark House Number 1. The Mays have lived in five other houses. Cliff has designed scores and built hundreds. Architects and builders throughout the country have paid him the dubious flattery of imitation. His work, well publicized in magazines and books, has established him as undisputed "King of The Ranch House." His own home may well be the ultimate expression of that popular form. Its architecture represents an indigenous and durable American idiom whose influence has spread far from the West, even to such an unlikely place as Switzerland. But the Mays' own house is presented here not merely because it is the best contemporary ranch house H&G has seen, but because the concept, design and materials with which it is endowed give it a universal application for Americans everywhere who seek to create the space and setting for a more rewarding family life. On these pages and the 14 that follow, you may see how the Mays have done it.



House and horses express family delights



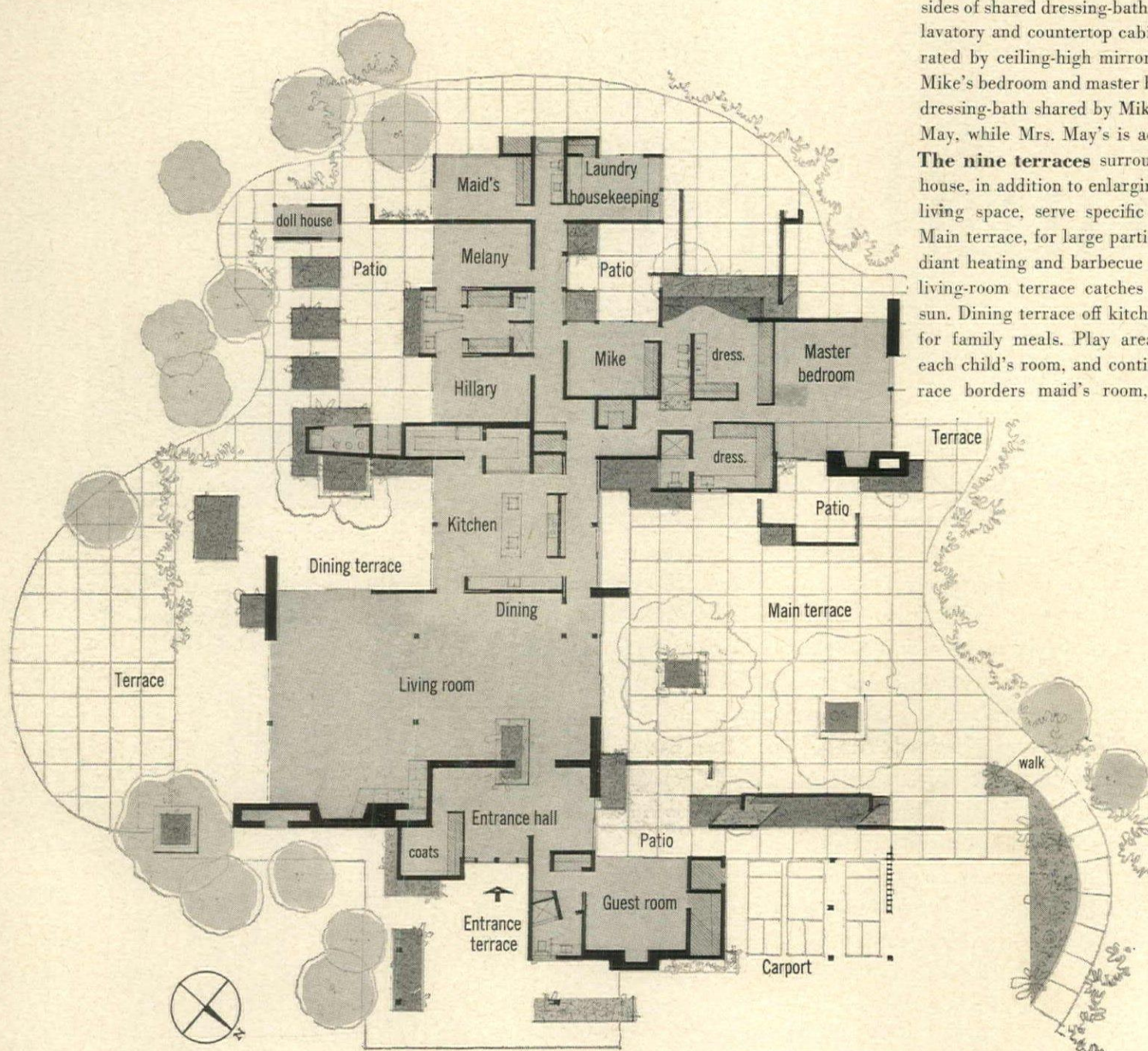
Children, grandchildren mingle at the Mays'

(Continued)

A PLAN OF MANY ZONES for a family that thrives on variety

As a gregarious and informal Western family, the Mays like to be surrounded by a multitude of friends and an abundance of space. Mr. May, in planning their house, made sure they could have both. The living room measures over 1,600 square feet—larger than most small houses—and great terraces extend from it at either end. The house has nine distinct outdoor living areas, including sheltered patios off each bedroom and the guest room. Because entertaining plays so important a part in the Mays' lives, the kitchen was made the core of the plan, separating living and bedroom wings.

DESIGNER AND BUILDER: *Cliff May*
 LANDSCAPE ARCHITECT: *Thomas D. Church*
 OWNERS: *Mr. and Mrs. Cliff May*
 LOCATION: *Los Angeles, California*



- **The living-dining area** is 53' long, with terraces on three sides. Off the entrance hall to the right is a guest room and bath separated from the house proper. It has a private, fenced patio. On opposite side of entrance is a large storage room for coats, packages. Fireplace in living room is placed on the only completely solid wall in living room. Stone-bordered planter helps separate entrance and living room.
- **The kitchen**, which has food storage and refrigerator rooms, divides the living and bedroom areas. The bedrooms of Hillary and Melany are on opposite sides of shared dressing-bath which has lavatory and countertop cabinets separated by ceiling-high mirror. Between Mike's bedroom and master bedroom is dressing-bath shared by Mike and Mr. May, while Mrs. May's is across hall. **The nine terraces** surrounding the house, in addition to enlarging general living space, serve specific purposes. Main terrace, for large parties, has radiant heating and barbecue pit. Other living-room terrace catches afternoon sun. Dining terrace off kitchen is used for family meals. Play areas are off each child's room, and continuous terrace borders maid's room, laundry.

Massive front doors open to entrance hall, flooded with light from spectacular skylight





Family terrace, between kitchen and living room, is also informal entertaining area

as the house is, encircling terraces extend its living scope

GENNARO



Kitchen is planned around a service island (see page 46)



Low game table fills a corner of the living room



From the main terrace, where 200 can—and do—gather, the softly lit living room presents an inside view. (Continued)



Master bedroom suite has private breakfast patio

Entrance is sheltered by long, low overhang





SHULMAN



The main terrace, shaded by large oaks, is enclosed on three sides by the house itself and carport (foreground). Facing northeast, the terrace has radiant heating which permits its use for entertaining on all but a few days of the year. Fence on left side of terrace screens guest room patio; fence at right on opposite side screens master bedroom patio.

THE SKY LIGHTS THE HOUSE

And the family is enveloped by a natural setting

When the Mays found their site, it was a wilderness of holly, sumac, buckthorn, lilac, sycamore and oak trees. It was Mr. May's wish to leave this natural setting undisturbed, and after three years of planning the house was built to blend easily with its surroundings.

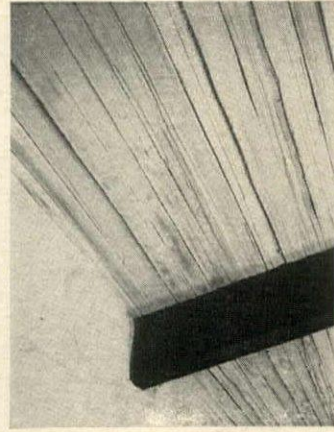
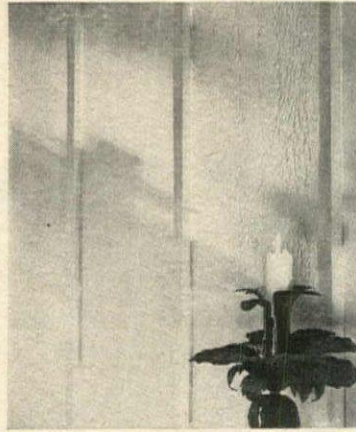
At both ends of the living room, broad window walls and the glass gables reaching to the roofline expose adjoining terraces and the wilderness beyond. The room-long skylights in the entrance hall and living room add a new dimension of openness. Yet the living area does not seem at all like a bird cage, for the soft brown tile flooring, the whitewashed stone fireplace wall and the decorative split-wood ceiling combine to convey a sense of substance and a feeling of warmth. Outside, the huge main terrace, with its towering oaks bounded by rectangular stone walls, is scaled as much to match the out-size dimensions of the living area as it is to accommodate a great number of party guests.

Pattern of sunlight streaming through skylight which runs the length of living room edges across room during the day. Though this room is enormous and its flooring, like that in rest of house, is quarry tile, excellent acoustics are attributed to the well-insulated wood ceiling and pine batten board walls. The exposed black-stained framework against the white walls forms dramatic contrast.

(Continued)

Rough-cut walls, split-pine ceilings have rugged handsomeness

Rich textural effects
from inexpensive
but widely used materials

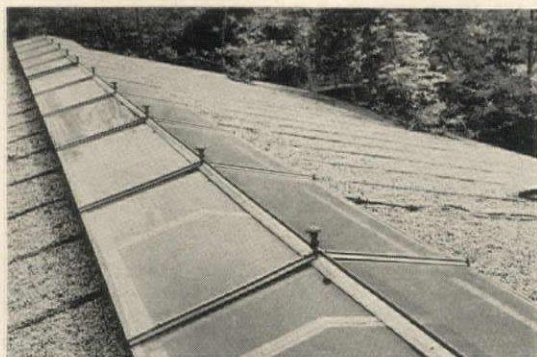


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Skylight crowning the roof is kept

clean by built-in sprinkler system



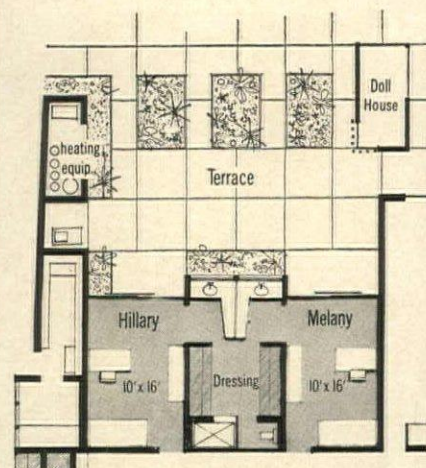
An oak is visible outside—and above—skylighted living room

The choice of materials enabled the Mays to build their house, large and complex as it is, for a remarkably low square-foot cost. Because all interior walls were to be painted white, pine planking was just as acceptable as more expensive kinds of wood. Other walls were economically finished with plaster through a spraying technique which made it possible to plaster large spaces quickly and easily. The ceiling material in the living room and entrance hall is a decorative and inexpensive 2" pine which was split along grain to create an irregular, textured effect. In every area of the house except the master bedroom, quarry tiles which Mr. May bought as "seconds" were used for flooring. In Mr. and Mrs. Mays' own bedroom, the flooring is of walnut parquet squares which were taken from an old house as it was being torn down. The plan itself was devised with a view toward economy. Large, simple rooms were laid out, instead of several small, complicated ones. Although one can walk from the entrance to the master bedroom without passing through a door, each distinctive area is skillfully baffled from others by storage walls and hallways. Essential materials in the house not only are inexpensive but also extremely economical to maintain.



*Quarry tile flooring in
most of the house
can be washed with a hose*

(Continued)



Each girl has own storage, basin, counter. They share a patio and a doll house nearby.

Identical girls' rooms are on opposite sides of bath with divided dressing areas

FOR EACH, A HAVEN

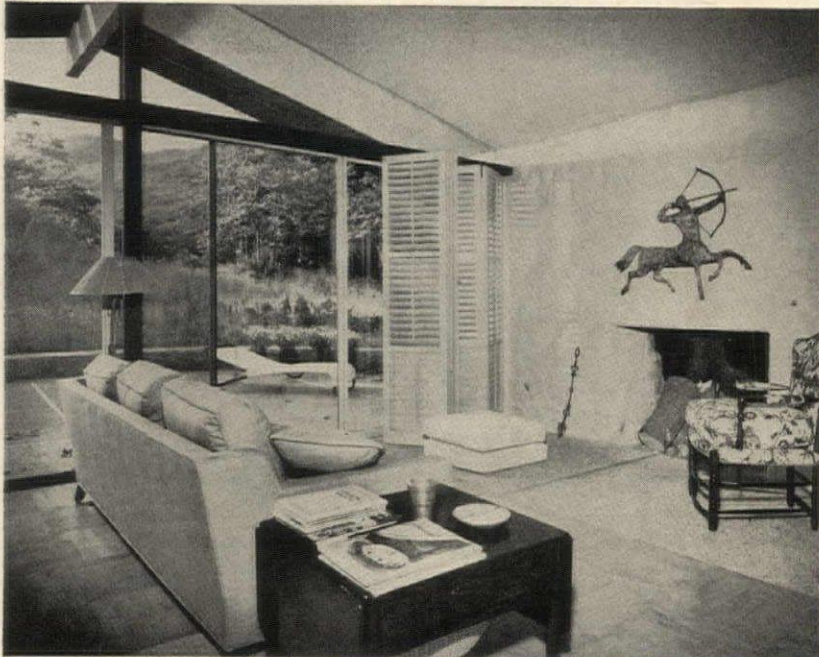
Family bedrooms are personal living rooms

In the literal sense, the bedrooms in the May house aren't bedrooms at all; they are designed and furnished as personal living rooms to give each member of the family a place for study, writing or listening to the hi-fi music which is piped to nine locations in the house. Every bedroom faces a private patio, separated only by a window wall which not only lets in sunshine but also adds to the effect of space. Trim, compact studio beds in all bedrooms conserve space and help convey the atmosphere of a living room, rather than a sleeping chamber. And while each room is a private haven, none is far removed from the others.

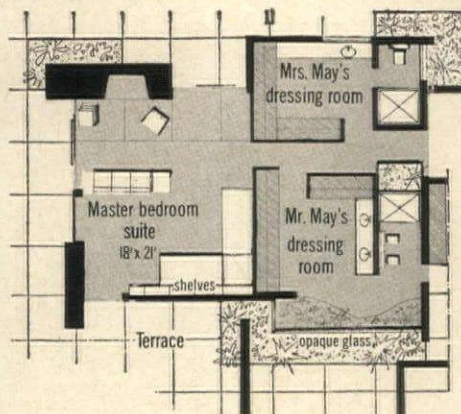


Outside Mike's bedroom is a sheltered patio for play

Children's bedrooms are planned to withstand hard wear and are simply furnished, yet they are not conspicuously "childish" to the eye. The rooms of Hillary, 12, and Melany, 10, gain a sitting-room look with louvered doors along window walls, carpeting and matching desk and chest (see above). Dividing the girls' dressing area with a mirror wall above counter-tops assures each her own storage space for toilet, bath articles. Six-year-old Mike's bedroom and patio, left, become one large play area in fair weather. He has a long wall of storage closets and access through doorway at end of closets to the master bath and shower which he shares with his father.

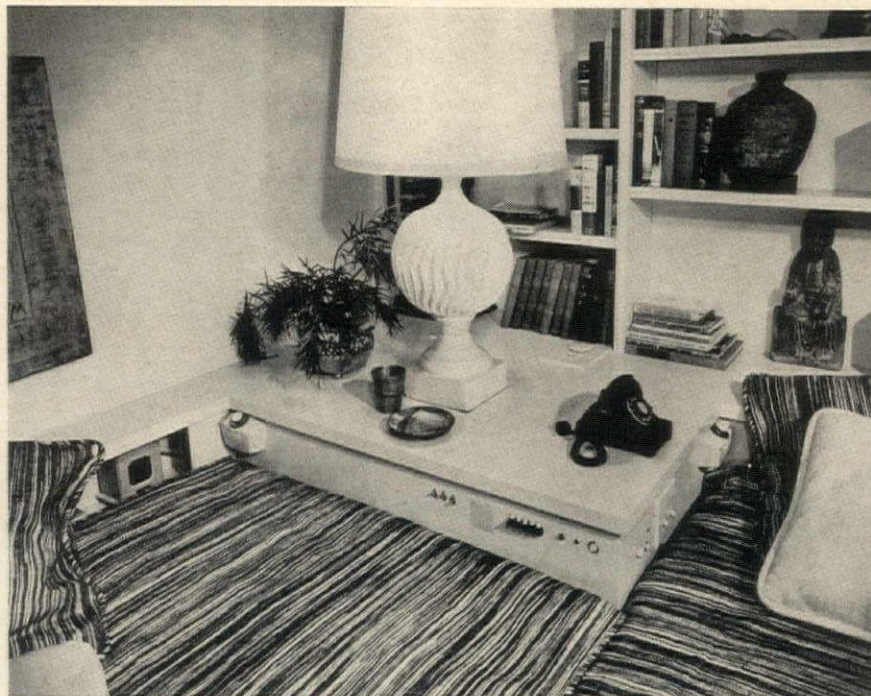


Master bedroom has comforts of living room



Bedroom storage walls separate main area from baths of Mrs. May, top, and Mr. May's dressing room, shower.

Master bedroom patio catches the early morning sun



Interior bamboo garden grows in Mr. May's bath

Array of sound, light switches is built into night table



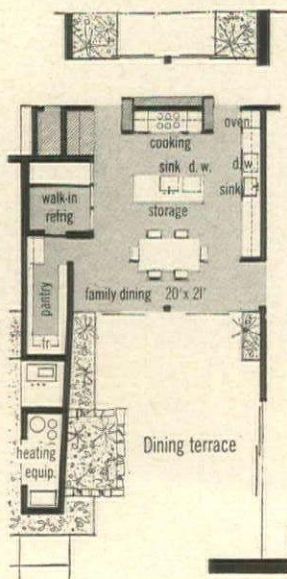
Master bedroom suite consists of the bedroom itself, Mrs. May's dressing room-bath and Mr. May's dressing room-bath, shared with Mike. Twin studio beds meet at right angles, with a night table "control center" between them. Built into the table are switches for house intercom system, and for electric blankets, hi-fi volume control, microphone which picks up sounds in children's rooms. The bedroom has a whitewashed stone fireplace, a sofa, and chairs, which provide the comforts of a library or study. Except for aggregate concrete area before the fireplace, the flooring is of oak parquet blocks. In dressing-baths, flooring is quarry tile, and countertops are ceramic tile.

(Continued)

THE KITCHEN IS THE HUB . . .

And the Mays use it all day long

After years of experiment in a series of houses, the Mays knew just the kind of kitchen layout they needed. Their kitchen is in the center of the house, easily reached from living room, terraces and bedroom and laundry wing. It is big (400 square feet), yet it adapts as readily to daytime family activities as to entertaining at night. To keep open house without strain for their many friends, the Mays have three electric ovens, six cooking units; two sinks, disposals and dishwashers for clean-up; and prodigious storage space. The 25 cubic foot freezer, pantry and refrigerator room are always stocked with meat, pre-cooked dishes, frozen vegetables, ice cream and ice cubes, staples bought in bulk at local supermarket sales.

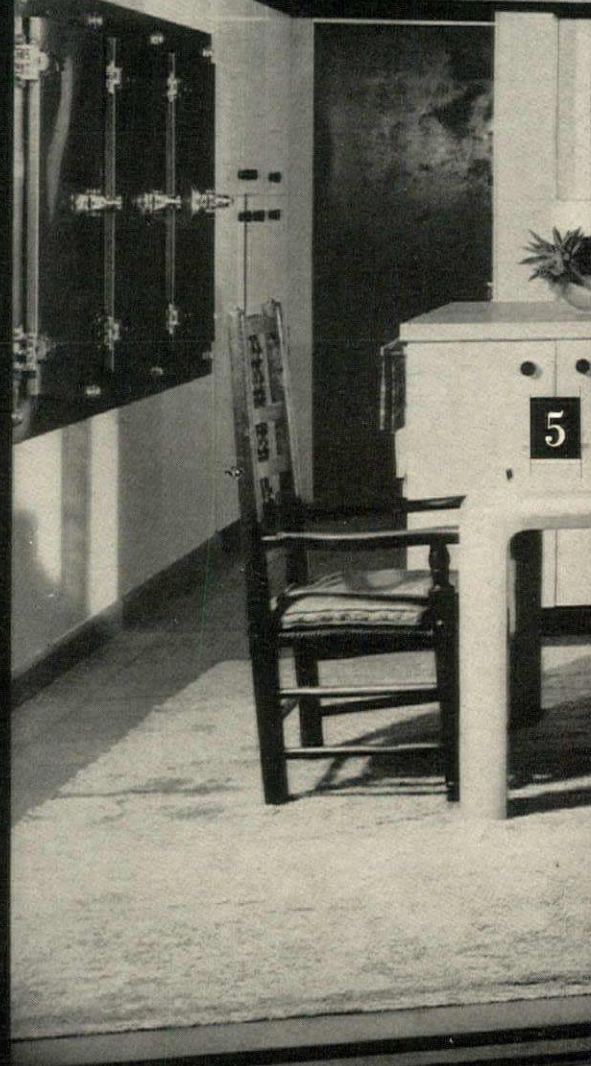


Kitchen plan serves Mrs. May's working pattern. Food storage area (1) has big freezer, pantry, walk-in refrigerator with metal doors to give access from kitchen. Cooking area (2) and island counter with sink keep work area free from family traffic to bedrooms and terraces. Shallow closets flanking cooking counter hold cleaning supplies. A second sink and dishwasher (3) in china storage area speeds cleaning up after big parties. Controls for piped music, intercom, heating and lights (4) are above this counter. Island serves both for preparing food and as a buffet for entertaining. One side (5) has special linen, dish storage for kitchen dining.

1. Behind metal doors, cold storage



1



5

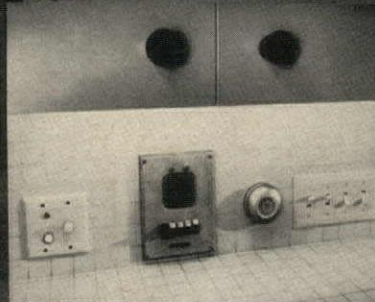
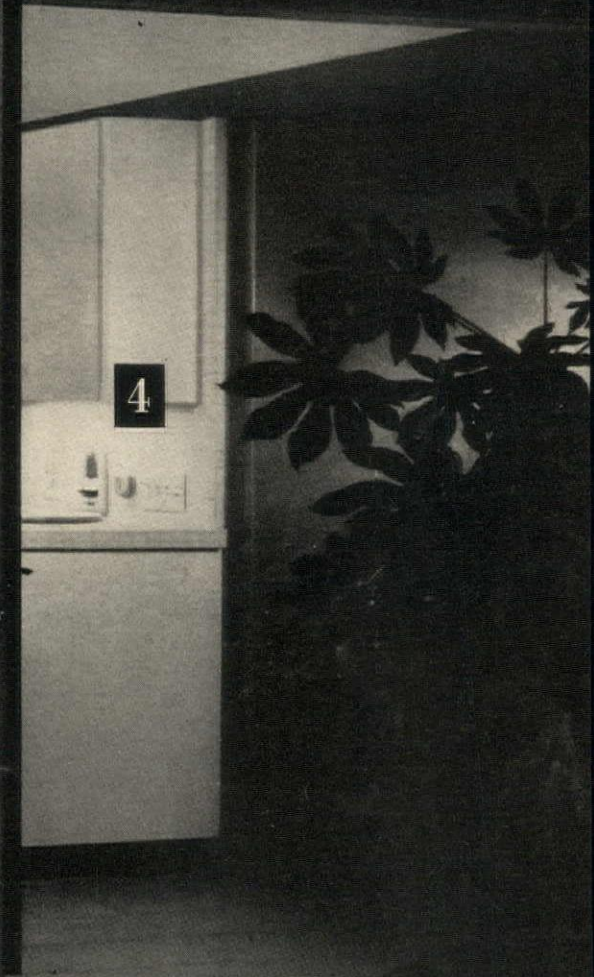
SHULMAN



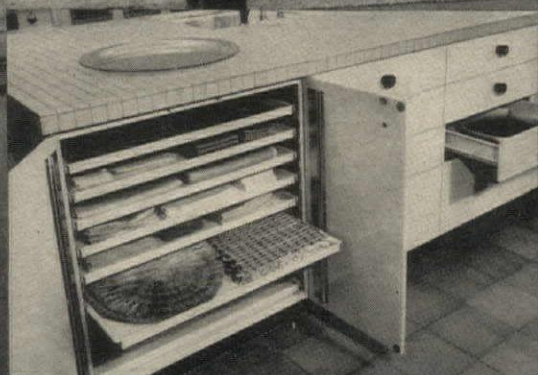
2. Cooking center has one whole wall



3. Two sinks, each with dishwasher



4. Controls for music, intercom



5. Island storage for linens, serving dishes

Long table, chairs and rug convert part of the kitchen into a family area for meals, homework, rainy day hobbies

(Continued)

HOSPITALITY IS ON A GENEROUS SCALE

**To the Mays, a buffet
for two hundred
poses no serving problem**

Mr. and Mrs. May find their new house ideal for the large-scale entertaining which is characteristic of their free-and-easy way of life. Like most Californians, they have a predilection for barbecues. These center around the main terrace which has a spectacular four-trunk live oak and a barbecue pit (used chiefly for its heat and light; cooking is done on portable grills). Buffet dinners are also favored (the largest yet was for 200) and Mrs. May wisely keeps the menus simple. The kitchen island sometimes acts as a serve-yourself counter for large parties. Mrs. May prefers seated dinners when her guest list does not exceed 12. (The children sit together at the round game table where they can eat and leave when they like.) With this entertaining plan the Mays can keep open house for friends, business acquaintances and neighboring children all week long.



Southeast dining terrace is a pleasant place for family lunch

Two terraces, one at each end of the living room, add extra space for large barbecues or buffet parties. The chief problem, seating, is solved by putting cushions on the low stone wall around the main terrace. When the Mays are alone, they like to have family meals on the sheltered dining terrace between the living room and kitchen; during the day it serves as a play area where the children roller-skate or cycle.

SHULMAN



Main terrace, living room team for barbecues

More photos, page 74. Building data, page 76.



Dinner at the Mays' often means 14 people at the 11½' table. Normal place settings would look like postage stamps, so place mats are cut to scale from striped fabric to hold 12" plates, ash trays are extra large. The centerpieces of real or artificial fruit and vegetables typify the California way of experimenting with unorthodox materials that suit the Mays' style of entertaining. *Lunt's "Contrast" flatware. Shopping information, page 127.*





A twelve-part garland for a four-season landscape

Gardener's Year

PART 2. *About the whole landscape, its plan and special areas, the plants that give it life*

Nothing is less predictable than a plant, except perhaps the person who grows it. You have to plan for plants, of course, when you build a new house or lay out a new landscape, but it is not the same as planning the placement of a stove or where to put the living room sofa. Stoves and sofas stay put; though they may wear out, they keep their places. Plants, except for the basic matter of anchorage, are never the same twice, in either time or place, and so far from wearing out, the good ones increase in both size and vigor from season to season. So you plan as best you may, knowing that along with the three usual dimensions that you can count on, plants have a fourth one that you can not.

H&G's purpose in emphasizing the changeability of plants is not to complicate your landscaping problems but to simplify them. For there is really no sense in regarding with too much gravity something that is pink in May, green in June, then brown in October; that opens when it rains and folds up when the sun shines (or the reverse); that is two feet wide right now and six feet year after next. In short, when you plan a garden you arrive at an approximation. You do your best to create an outdoor setting that expresses your special needs. You buy good plants, try to give them a good send-off, then relax and hope for the best.

Chances are you will not be disappointed, for that is all anyone can do to achieve a pleasant setting for his house. If you can retain a good landscape architect, you will find him worth his fee. If you can't, don't take it to heart. Use the same powers of judgment and observation that led you to acquire your house, its furniture and equipment, in the first place. Make a paper plan, just as you would for a living room or a kitchen, even on the back of an old envelope if you must. Decide where you want the terrace in relation to the living room, then build it well. Consider the impression you wish to make on guests arriving at the front door, then set out to create it. Make up your mind (be prepared to change it, too) whether a barbecue pit is more important than a badminton court. Devise a way to exclude your neighbors without offending them. To some extent mortar, flagstones, fencing and the walls of the house itself may fulfill your plan, just as inherently good design may enhance it. But dominating them all are the plants: trees, shrubs and flowers, vines and grass. The plants, and the ways you use them.

Opposite, and below, are a few suggestions, which we make with both head and heart, especially the latter. On the following four pages are more, and more specific, suggestions about the things by which a plan is given meaning and substance.

These are the 12 plants opposite, in branch and twig, leaf, flower and fruit

Clockwise from the upper right corner

- KUSA DOGWOOD (*Cornus kousa*). Neater, more compact but less endearing than the native species, it blooms a month later (left above pool), has pointed starry petals.
- WINGED EUONYMUS (*E. alatus*), beautiful at every season, is perhaps best in fall with flaming foliage, in winter with flaring bark (shown below and left of detail).
- ROYAL AZALEA (*A. schlippenbachii*) makes a 6 ft. mound of pink (five plants are pictured) as leaves unfold. It is a hardy, handsome member of a great family.
- GLOSSY ABELIA (*A. grandiflora*) is among the prettiest of shrubs where winters are not bitter cold. Often evergreen, it blooms all summer (shown across from pond).

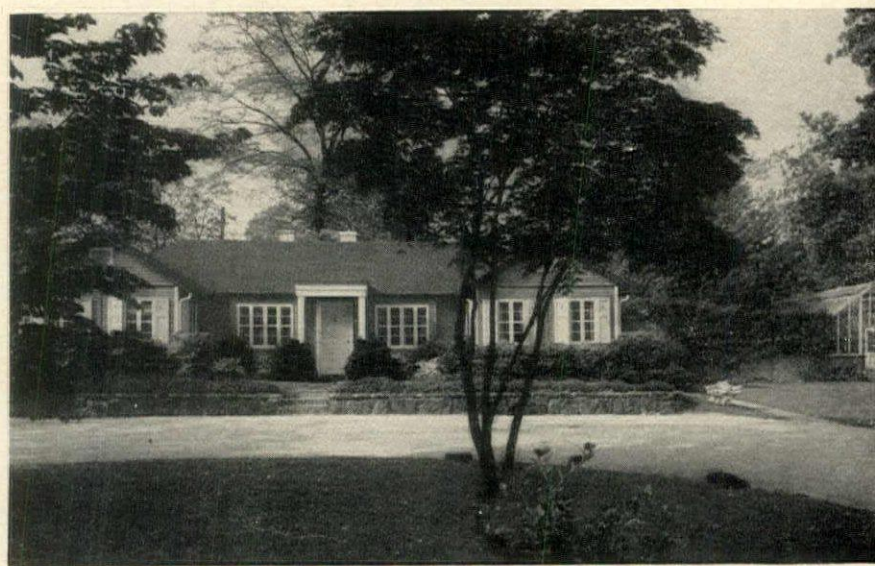
- HUGO ROSE (*Rosa hugonis*) among most graceful of all bush roses (in dooryard opposite) has arching flower sprays early in the rose season and fern-like foliage.
- CLEMATIS MRS. ROBERT BRYDON (hybrid of a bush variety and a climbing species) blooms fragrantly through late summer, is lovely on fence or latticed summerhouse.
- PERNY HOLLY (*Ilex pernyi*) displays red berries in fall and winter (right center opposite) but is prized especially for its small and abundant evergreen leaves.
- LATE LILAC (*Syringa villosa*) flowers after the rest, grows erect (far end of pool) to reach 8 ft., makes a better summer shrub than most lilacs, is hardy in any winter.

- SOURWOOD (*Oxydendrum arboreum*) displays seed pods and red leaves following graceful sprays of white summer flowers (a nearly mature tree is at left of house).
- MOUNTAIN STEWARTIA (*S. ovata*) grows to 20 ft. in classic symmetry (at right of the holly). It is distinguished not only by huge summer flowers but by rough red bark.
- BLUE ATLAS CEDAR (*Cedrus atlantica glauca*) will not stand bleak winters, but is one of a few large evergreens (right of chimney) worth making room for.
- MAYFLOWER RHODODENDRON (*R. racemosum*) is a small evergreen mound (below pool), slow growing, hardier than most species and easier to protect in winter.

(Continued)

Plan to make a good house look better, a pleasing terrain more satisfying

Where, you may wonder, do you draw the line on landscaping your grounds? Unfortunately, there are no hard and fast rules. For one person, a good lawn with a few modest plants where house and lot meet may constitute all the outdoor setting required. For another, life may seem incomplete without an intricately contrived arrangement of terraces, patios, lanais, barbecues, games courts, play yards, pools (swimming, mirror, lily, dipping or fish), screens, beds and borders. But there is ample middle ground on which to satisfy both your gardening ambitions and your tastes in living. By grading the ground and placing ornamental plants on it, you can make a good house more attractive and a naturally pleasing terrain more satisfying. You can develop foundation planting, doorway gardens, boundary delineation (or concealment), terraces, play areas and flower gardens. The more expertly these elements are integrated, the better the result will be, in the tangibles of comfort and convenience, in pride and beauty as well. You plan your landscaping to extend into the open an approach to living that originates indoors. Once in the open, there are infinitely varied opportunities for achieving effects with growing plants beyond anything possible with processed materials alone. The examples here are chosen chiefly to show the general effect of landscaping. How special areas may be treated is discussed on the next pages.



Good basic planting brings repose to an extended façade

In just three years, long, low wall and simple planting of evergreens (azaleas, hollies and yew) have given serene and settled air to Frank Ritchie house, Rumson, N. J. Rose lattice running to greenhouse broadens façade.



Plant forms soften the geometry of wing and gable

Classic lines and masses of Lowell Thomas brick house in Pawling, N. Y., are well served by not-so-classic plant forms of evergreen groundcovers, rhododendrons, dogwood, lilac, yew under elm. Mary Deputy Cattell, L.A.

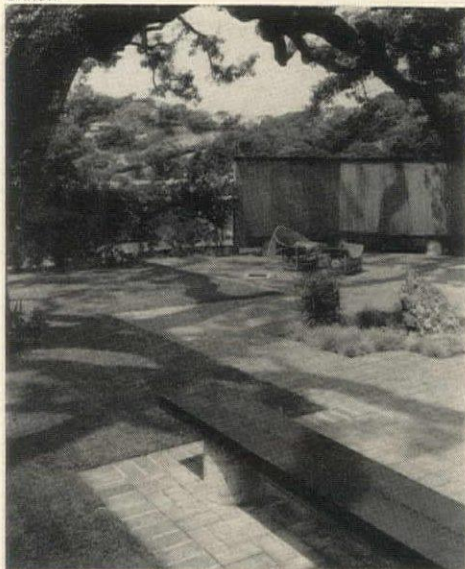
Patterns of plant foliage give variety without fussiness

Plant textures may be chosen to add richness, even a touch of elegance, to many small houses with simple architectural details. Armand Tibbetts, L.A., enhanced entrance of his Greenwich, Conn., house with iron leaves, live myrtle, hosta, holly, pieris.

**Enclosure without crowding is
secret of a sitting garden**

In a small garden area, it takes careful planning and skillful handling to avoid a sense of crowding. This Washington, D. C., garden of Admiral and Mrs. Neil Phillips, though small, achieves both pattern and perspective by its use of paving, the shape and placement of pool, the fine bronze of St. Francis, and the boxwood, trees, other plants.

BRAUN



Uncluttered plan seems to add space

Having a huge tree on your grounds is pure luck. But matching scale of oak above with large planes of fence, sweeping terrace in the J. H. Wards' garden at Greenbrae, Cal., was sound planning. Lawrence Halprin, L.A.

Enjoyment of plants may constitute an end in itself

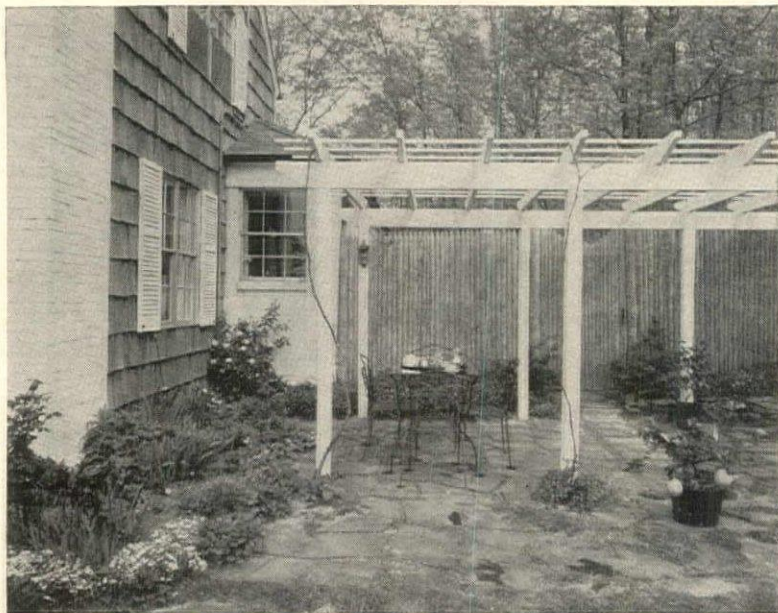
As an extension and adornment of life, growing fine plants and flowers ranks high. In the Axel Jonsson garden, Haverford, Pa., the values are manifold, including both the structural (boundary screen, tree shade) and decorative. Frederick W. G. Peck, L.A.



KERTESZ



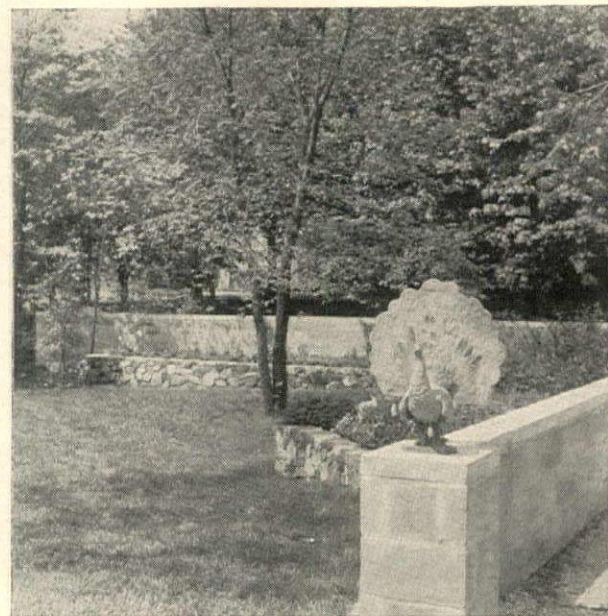
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LEONARD

The terrace, enclosed by a garden, expands living space

Number one landscape detail, after basic planting and lawns are planned, is a terrace. Mrs. B. Langdon Tyler, Smithtown, L. I. screens service area with fence, shades with an arbor, gardens on every hand.



VON MIKLOS

Walls hold a grade, set a limit, frame a garden

Fieldstone, plentiful in the region, encloses a raised bed in the garden of Mr. and Mrs. James Raymond, Wilson's Pt., Conn. The stone blends well with outer wall of ordinary concrete blocks. Friede Stege, L. A.



For basic landscaping costs, see table p. 123.

DEARBORN MASSAR



Steps are for plants and people

After walls, steps are most telling elaboration of garden design. In the William Calvert garden, Seattle, precast cement slabs make practical steps which permit planting in crevices. L. E. Holmdahl, L. A.

Water needs plants to enhance it

The uses of water in a garden are almost limitless, but none is more satisfying than the reflection of flowers, foliage and sky. A depth of an inch or two will suffice. But the plants must be worth seeing twice, as are these around a small pool in the Alexander Wiley garden, New Canaan, Conn.



KERTESZ

Provide more than one place to sit in a garden

Complete enjoyment of a garden's details depends on seeing them at close range; a distant terrace prospect is not enough. This restful bench under a pear tree is in the Cathedral garden, Washington, D. C.

One inspired touch can make a landscape

A single soaring flight of cantilevered stones, severely functional, is framed by the overhanging willow branches. One small shrub adds stability to the base. Prof. P. Porcinai, L. A., Florence, Italy.



MONCALVO

The goal: landscaping to your boundaries

How much headway you make when you first start landscaping your grounds depends on what the property has to offer, what you wish to do with it in the future, and how much you have to spend. Eventually, you will make use of your land clear to the lot lines. To start, however, budgeting of both money and effort may be necessary. There is nothing wrong with this approach so long as the available money and muscle are spent to carry out the first steps of a long range plan that is both workable and not too dimly seen. Planning will get you more for your money, in terraces, trees or from an hour's hired labor. On these pages are some things you may wish to plan for. On page 123 you will find a table of estimated landscape costs to help make your planning both easier and more productive.



Shade-loving plants can make a sunless slope inviting

In a shady corner of Dr. and Mrs. George Knight's Bronxville, N. Y., garden, ivy, pachysandra, ground covers, rhododendrons prosper. In such locations, plants needing sun are often mistakenly planted.



Cash and carry

*Now you can fill your house with flowers
that are field-fresh, inexpensive
and easy to buy through all four seasons*



flowers

Street corner bouquets beckon to
a homeward-bound stroller



Fresh cut flowers bring a spontaneous warmth and grace into our lives. They are generally bought on the spur of the moment to express a sudden thought of affection or gratitude. They speak quickly, eloquently and sometimes even ardently. But until recently, unless you lived in the country and it was summertime, you had to be in the neighborhood of a flower shop during its open hours to express yourself so impulsively.

As a result of some commendable planning in the flower industry, cut flowers now are obtainable in many cities around the country at moderate prices during most of our waking hours. We may buy them from the increasing number of early-to-late, European-type stalls. Supermarkets have markedly increased space devoted to their cut flower business, and perhaps most important but still largely in the future are the new automatic vending machines which promise to make fresh-cut flowers available to purchasers 24 hours a day.

Aside from providing the pleasure of giving and receiving flowers the new marketing methods are putting many more flowers into circulation each week with the happy result that prices will be kept so low that it will no longer seem extravagant to deck the living and bedrooms with flowers, nor does there seem to be any reason why dining room centerpieces should not always be present to shine in the summer sun and to cheer the long winter's day.

An indoor garden brightens a check-out aisle

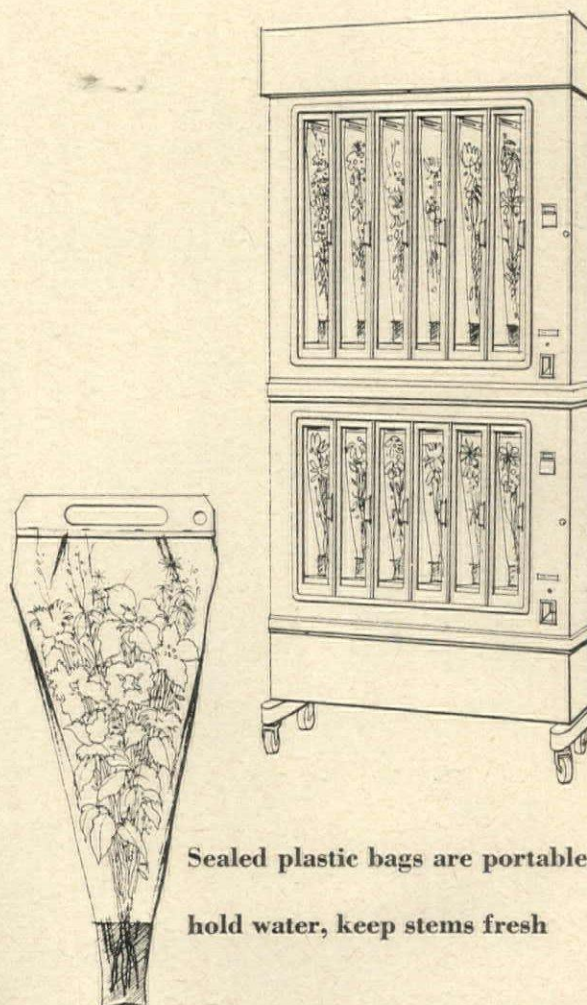
Frosted silver lights under terrace umbrella give the flower stand a carnival air. Freshly cut clusters in small bunches are displayed on garden carts. A daily "special" may feature Fuji chrysanthemums, marigolds, zinnias, long-stemmed and miniature roses, gladiolus, asters, cocks' comb, or spring bulbs, with orchids in showcase. *Bala-Cynwyd supermarket, Penn Fruit Co., Philadelphia.*



DE MORGOLI

Push-button orchid for a festive night

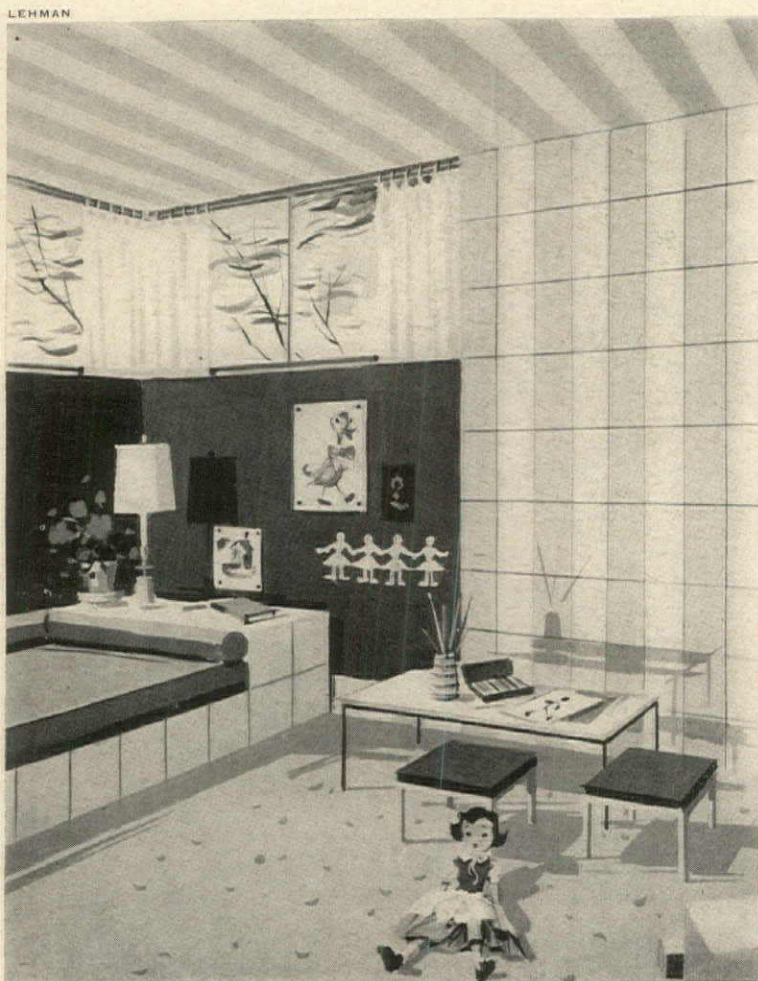
Flower-vending machine, developed in Sweden and Germany, offers cafeteria-style service, convenient coin slot, and clear view of flower colors and choices. Machines may be rolled out of florist shop after hours to serve passersby. Fresh sprays are ready daily for entertaining, impulsive gifts and sentimental occasions. Tended by reputable florists, these "gardens on wheels" promise high quality. *Machines and plastic container, Tele-Norm Corp., N. Y.*



Sealed plastic bags are portable,
hold water, keep stems fresh

FIVE INTERIORS EMPHASIZE THE LUSTER OF NEW PLASTIC TILES

The metamorphosis of plastic tiles from plain, white utilitarian surfaces into colorful forms of durable decorative beauty is something to sing about. Bright new tiles can transform not just kitchens, baths, plant rooms but the walls of many living areas into backgrounds of warm color, spotlessness and visual delight. Colors include soft pastels, brilliant and deep tones in matte (dull), bright or marbled finish. Tile sizes vary according to the design required. Three pre-cut stock sizes are $4\frac{1}{2}$ " sq., $8\frac{1}{2}$ " sq., as well as $4\frac{1}{4}$ " x $8\frac{1}{2}$ " oblong tiles. Among other useful kinds in decorative colors are feature strips, base cove, inside and outside corner tiles, and flat cap border strips. Tiles cost from 2¢ to 75¢ each. They are available through flooring, hardware and department stores, and do-it-yourself centers, and suggest any number of imaginative patterns as well as color combinations. While professional installation may be advisable, a sheet of general instructions is offered through H&G Reader Service, 420 Lexington Avenue, New York 17.



1. Striped pink and white for a small girl's castle.

1. Beauty and rugged use are prerequisites of a small girl's room. Here Carnation Pink and white oblong tiles form the vertical striped wall, with cork board around a built-in alcove bed. Base is reinforced by square pink tiles. The cotton carpet is Citron; bedspread and stool cushions are Green Olive.

2. In a one room apartment, two-toned blue tiles are designed in horizontal stripes in kitchen area. Above and below are white storage cabinets. Blue trim on the white wall dividers which separate living and cooking areas give an extra fillip to the color scheme. It includes gold tones, antique white walls, a mellow cork floor. The color-fast tiles are resistant to heat and food stains.

3. Color tonic for a utilitarian bath combines tiles in charcoal and white with alternating patterns in the alcove and bathing areas. Overscale Greek key tiles form a bold border accent on walls, and in the appliqué on casement curtains. Tangerine rugs, a pink-cushioned brass bench add decorative interest. The tiled walls are impervious to steam, and they will not crack, chip, or peel.

4. Garden work space along a garage wall, or as an adjunct to a greenhouse, reflects sky colors. The Cerulean Blue tiles in standard pre-cut squares have a cool practicality; may be wiped clean with a cloth and warm, sudsy water. (Never use scouring or abrasive cleaners.) The white Formica-covered potting bench is edged with blue trim like the tiles. Natural wood floor is stained gray.

5. Wall bank of soft sunflower yellow tiles, blended with neutral tones and pink creates mellow atmosphere for dining-barbecue area. Oriental mural sets off other wall of white silk paper, a Japanese product. Airy, cane back chairs, slender forms of bamboo plants are an inviting accent. Barbecue in wall is masked by a plastic screen. Overhead is a luminous ceiling; vinyl flooring is underfoot.

Styron Plastic Wall Tile. Rooms by John and Earline Brice.



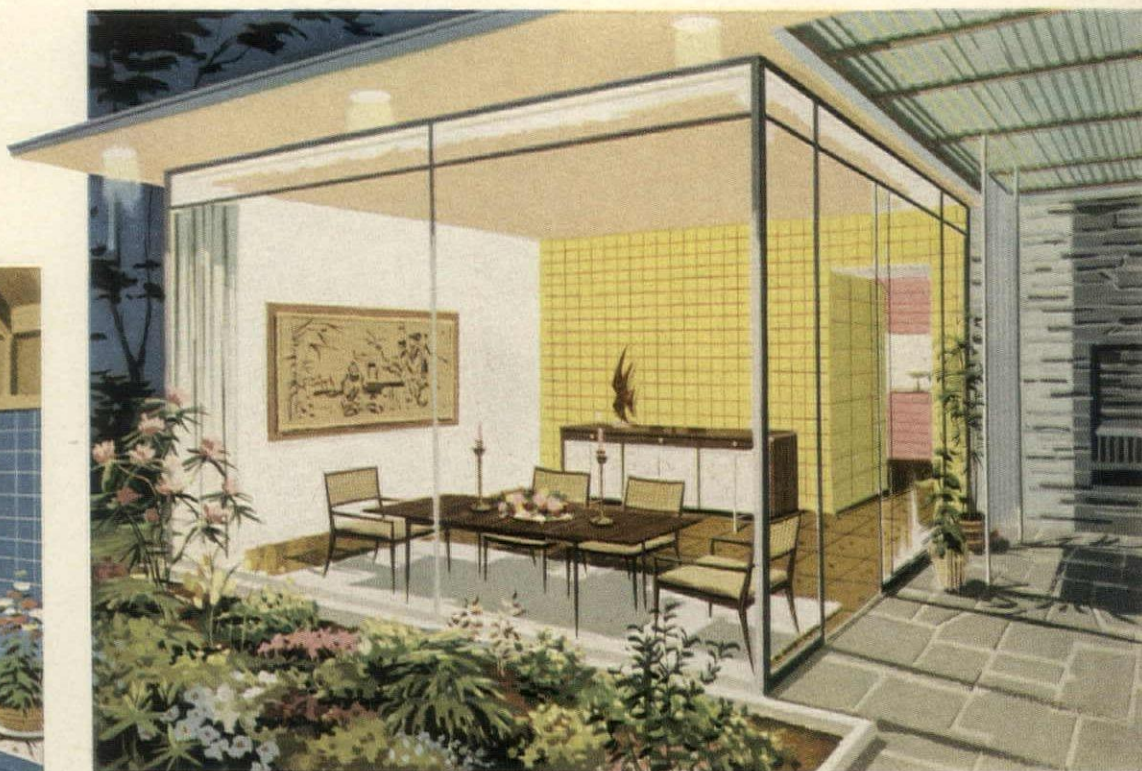
2. Blue-toned kitchen tiles form a sparkling link to the living area.



3. White, charcoal, Greek keys decorate a bath.



4. Cerulean Blue is cool in a garden room.



5. Sunny yellow tiles offer a cheerful setting for barbecue-dining.



Couch, plant windows are simple but restful extras.

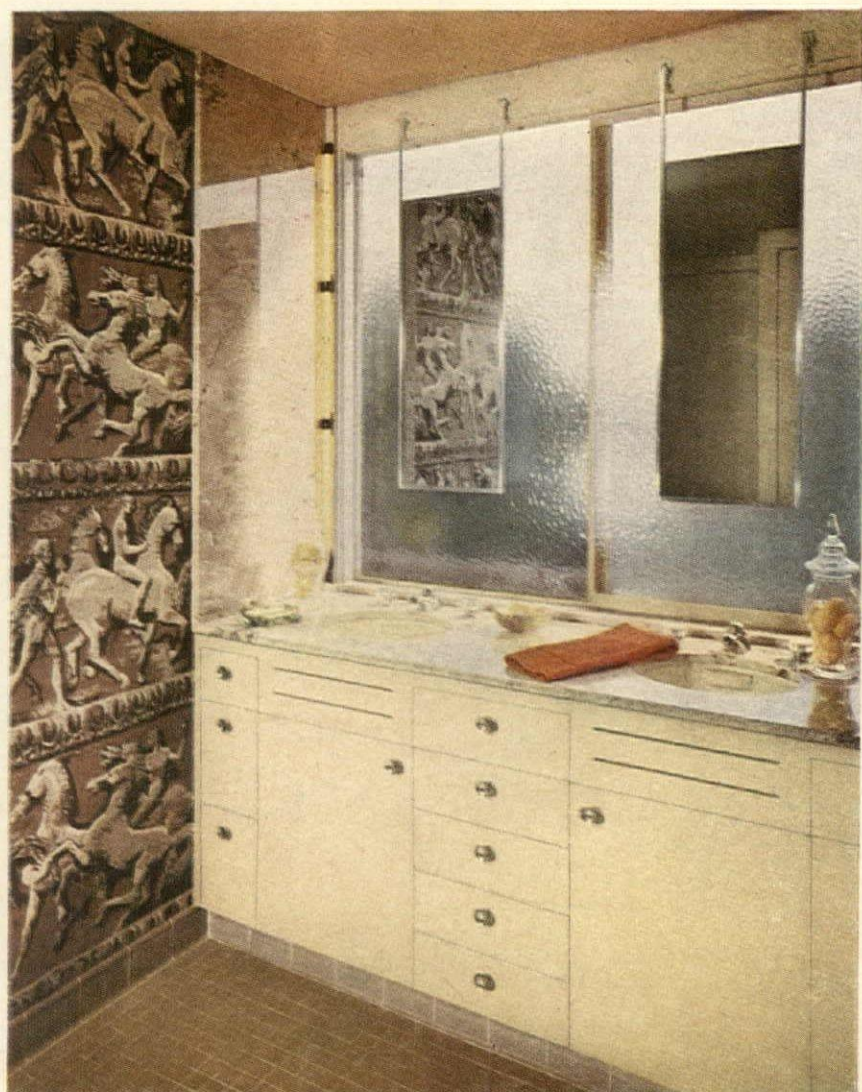


A green garden gives bath sunny daytime extension.

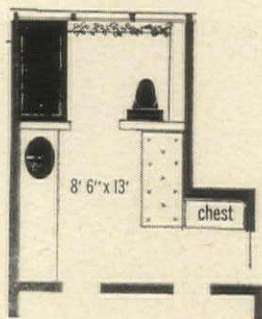
Paintings are artfully displayed in this trim bath.



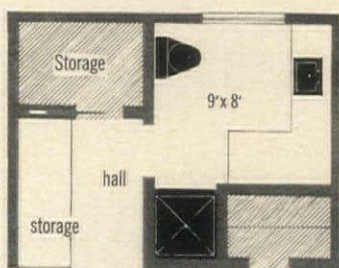
Clean cabinet lines contrast with decorative wall fabric.



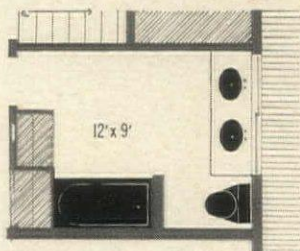
15 new bathroom plans



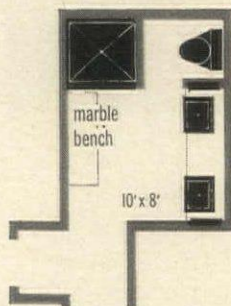
Two-part plan divides the tub area from the lavatory counter. The long, white marble countertop is a handsome dressing table and the couch is for resting after bath. Mirrors completely cover two walls and doors. Plants are near tub under glass jalousie window wall. *William Stephenson A. I. A., architect.*



Garden view into enclosed patio brightens this bath, while white and gold curtains give privacy when wanted. Cotton carpeting is removable, white plastic counter resists wear, and low tile walls around tub are easily wiped. Gold-patterned paper was sprayed for waterproofing. *Bob Ray Offenhauser, designer.*



Mirrors, which hang over twin lavatories in front of sliding windows, can be pivoted upward to clean windows. Countertop and wall panels framing it are a rich marble. Floor is ceramic tile. Long wall is covered in frieze-patterned fabric. Closet supplements counter cabinet. *Halsey Jones, designer.*



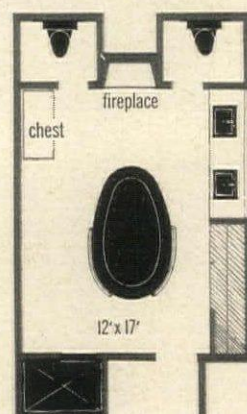
White wall material, a synthetic grasscloth which can be scrubbed, provides an appropriate background for the colorful art hung in this bath. Countertop is a blue-green glass mosaic tile. Towel bars and rods holding white marble bench are brass. Floor is of terrazzo. *Henry Eggers A. I. A., architect.*

Simple or splendid, the present-day bathroom has been transformed from the coldly clinical to the colorfully comfortable. In lighting, heating, ventilating, storage, fixtures and materials, it is both hardy and handsome. Here are new baths from all over the U. S.



LEONARD

Roman bath splendor is recaptured in this fabulous room. It has an open fireplace, radiant-heated marble floor, oval pool-tub (3 feet deep at one end) framed in pink-black marble. Shower and fixtures are in compartments, the lavatories in the marble counter. Walls are covered in kappa shell and textured grasscloth. *Edward Stone A. I. A., architect.*



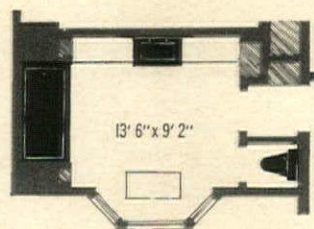
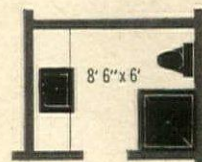
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NOWELL WARD

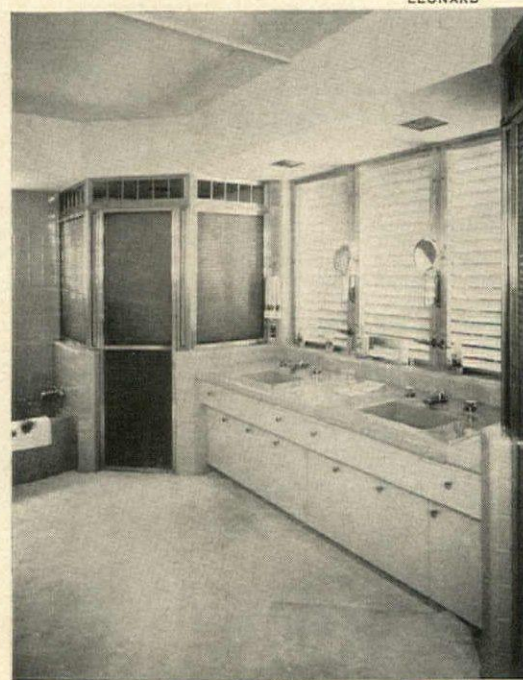
A wide choice of decorative, durable materials brightens new baths

White ceramic tiles in rectangular shape cover floor and walls of this splash-proof master bathroom. White plastic counter is impervious to spilled medicines, cosmetics. Oversize mirror slides open to a capacious medicine cabinet. Tile shower is opposite the cabinet. *Richard Barancik A.I. A., architect.*

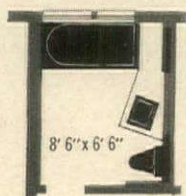
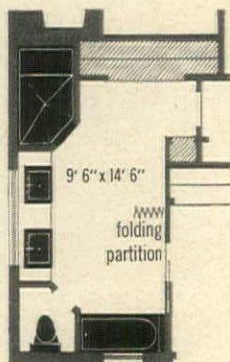


Luxurious in size and fittings, this lady's bath-dressing room is pink and pretty. Custom-built plunge bath, the lavatory countertop and floor are small pink ceramic tiles. Lavatory faucets are gold finished and a gold dolphin splashes water into tub. Four wall cabinets, counter cabinet, dressing table give fine storage. *George Hickey, designer.*

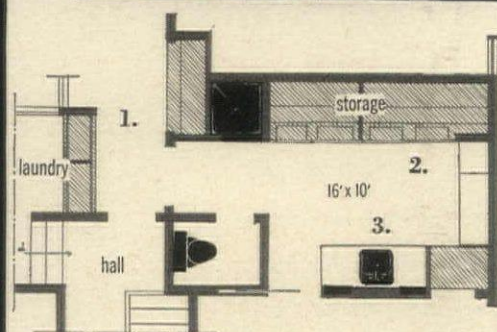
LEONARD



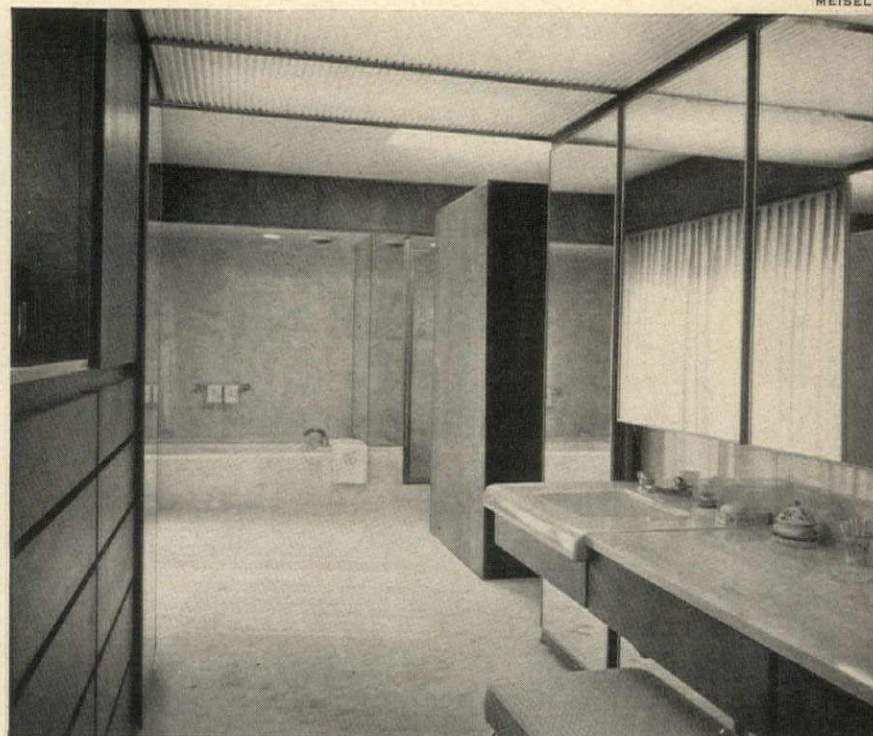
Countertop with two lavatories is under jalousie windows which admit brilliant light and swing open fully for view. Fixtures, walls and counter are pink tile; large countertop holds ashtrays, towels, cosmetics. Shower is in one corner compartment, toilet in another corner. *Henry K. Harding A.I. A., architect.*



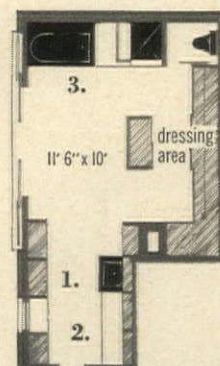
Lavatory cabinet placed at an angle enlarges counter space and creates an alcove for toilet. Wall light fixture casts light down over mirror and counter, while also spreading light over ceiling. Wall cupboards flank mirror. Fixtures and plastic counter are white, floor is vinyl. *Carmin & Richards, architects.*



Practical plan places laundry in bedroom wing near bath. (1) Fresh towels go on shelves within easy reach of bath. (2) Doors of the deep clothing closets have trays sized for laundered clothing. (3) Counter cabinet (blue plastic top), dressing table and walls are handsome brown-black Sen wood. Skylight, strip-lights over mirrors diffuse light by day and night. *Paul Kirk A.I. A., architect.*



Exceptional storage is built into this re-modeled dressing room-bath. (1) Handbag compartments, stacks of drawers are opposite the marble lavatory counter. (2) Gold-trimmed mirrors conceal 7 feet of bathroom storage behind counter. A luminous plastic ceiling lights this area. (3) Dressing area has marble-sheathed tub and shower compartments and opens to balcony overlooking a garden. Shoji doors enclose the wall of clothing closets. *Enslie Oglesby A.I. A., architect.*



More bathroom plans on page 77

How to decorate for repose

Five centuries ago, Sir Philip Sidney, the Elizabethan poet-soldier, hailed the personal world of the bedroom when he wrote: "Take thou of me smooth pillows, sweetest bed, a chamber deaf to noise and blind to light, A rosy garland and a weary head." In an age of tensions this gentle spirit of repose is far more salutary than all the artificial sleep inducers. It begins with the bed, the cradle of sleep, which once again is being glorified as a sweet retreat, crowned with a canopy and surrounded by a rich choice of personal comforts: fireplaces, dressing mirrors, fragrant flowers, paintings to delight the eye, good books to read, and refreshments. Now again the bed is the focal point of the room in which it is found. As of old, posters rise up, frequently supporting testers and filmy canopies. Headboards are elaborately fashioned. If you wish, you can plan a period room around a French Provincial four poster, or combine 18th century English elements with contemporary furniture. A painted bed finds a place with natural wood pieces. You can convey a romantic feeling with gossamer fabrics and sprigged bed linens or a tailored effect with geometric motifs or different textures in tones of one color with bold striped sheets or blankets. And from the beauty of such a setting, the comfort of good bedding, the warmth of weightless blankets will come a pleasing peace for the eye, the mind and the body—the unequalled and priceless gift of sleep.

Give your bedroom the serene atmosphere of a world apart



Swiss-embroidered sheers against pale blue walls have the effect of clouds adrift in an Alpine sky. Curtain panels of fine muslin cascade from the four posts of the white and gold painted bed. The same floral motif is embroidered on the petticoat and pink-lined coverlet and tester valance. Strong patches of orange (on Italian chairs and vanity chair seat) are warm accents for a cool, serene scheme. Other furniture in the room is in brass, which adds gleaming highlights. *Bed ensemble by Ottavia. Bed by Baker. Rug by Karastan. At Lord & Taylor.*

Antique Spanish bed painted white and set off on a lacy hemp rug is the focal point of a white-walled room. The background is kept simple, with natural wood shutters at the windows, for a cool, uncluttered look. Decorative interest depends on a play of different textures and amusing shapes. *Decorator: D. Lorraine Yerkes.*

(Continued)





Colonial simplicity returns with the wooden tester bed. Painted deep blue and covered in a matching blue tufted spread, it is the focal point of a country bedroom. The 2x4 posts serve as a bold frame for a small picture grouping. *Decorator: Joseph B. Platt, A. I. D.*

An 18th century style field bed with arched canopy adapts to a fresh contemporary scheme developed in painted finishes and crisp, lightweight fabric. *Decorator: Smyth, Urquhart & Marckwald, A. I. D.*

DECORATE FOR REPOSE *continued*



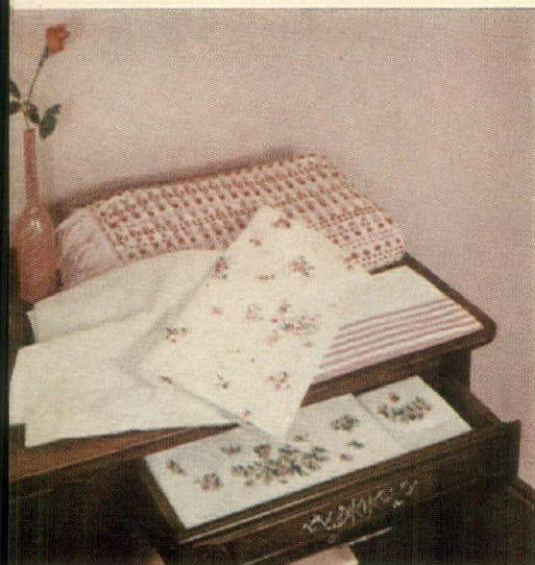
KERTESZ

Period French furniture gives distinction to a small bed-sitting room. A cheerful yellow, orange and white color scheme is carried out in painted furniture, carpet, walls. *Decorator-owner: Paul Kent*



LEONARD

WITH FRENCH PROVINCIAL: BLOSSOM PINKS

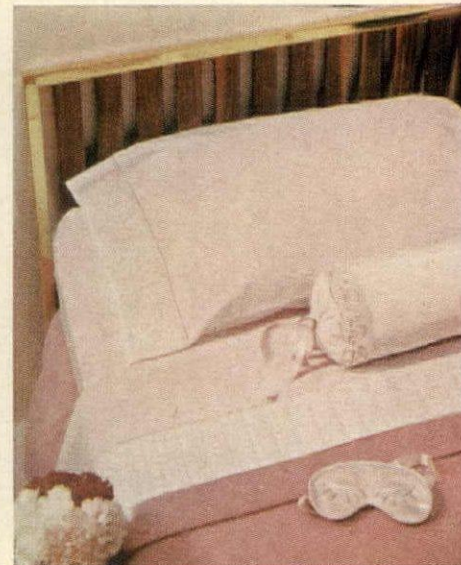


GRIGSBY

WITH DIRECTOIRE: CLASSIC STRIPES, COOL COLORS



WITH MODERN: LINGERIE DETAIL

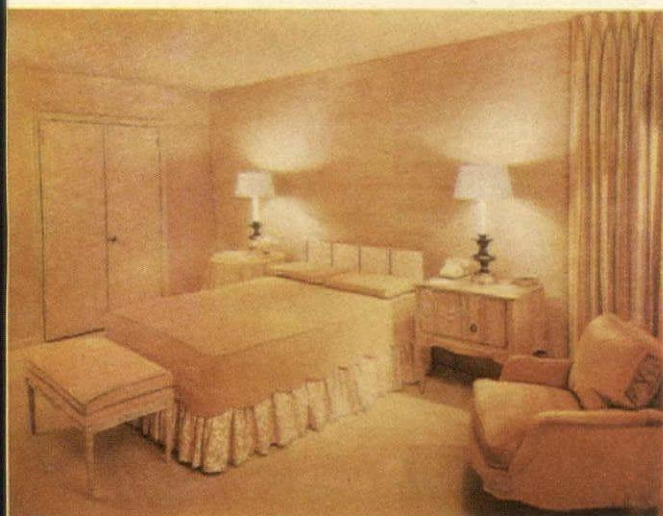




Romantic Victorian mood is created in a young girl's bedroom with painted iron bed and peaked canopy, lavish use of a hand-blocked floral print. Decorator: Michael Taylor, A. I. D.



Edwardian fashion is revived in the lacy silhouettes of a wicker headboard and chair. Delicate pastel flowers fill the border of the sheet, the pillowcase, blanket and matching percale café curtains. Walls are covered with light blue burlap.



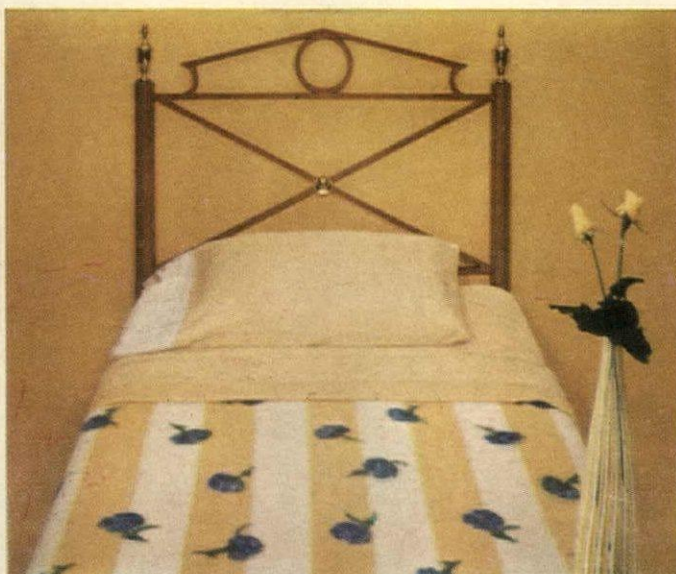
Contemporary elegance is conveyed in upholstered brass headboard, silk wallpaper, gauze curtains, velvet upholstery. Family of yellows lends unity. Decorator: Sheridan Kettering

Let a fine bed set the decorating theme for your personal world. Here are bedrooms in a dozen different styles and the details of their sheet and blanket patterns

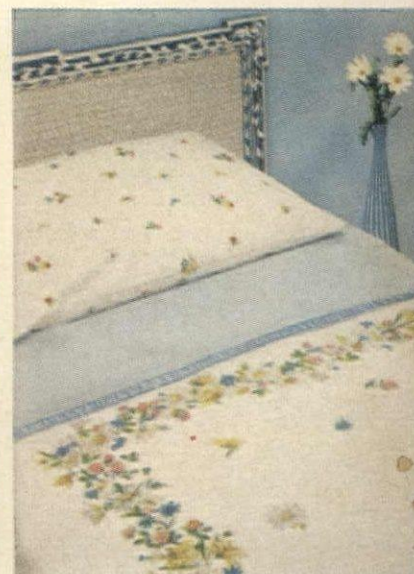
WITH FORMAL FRENCH: A PASTORAL THEME



WITH EMPIRE: BOLD FLOWERS ON A FIELD OF STRIPES



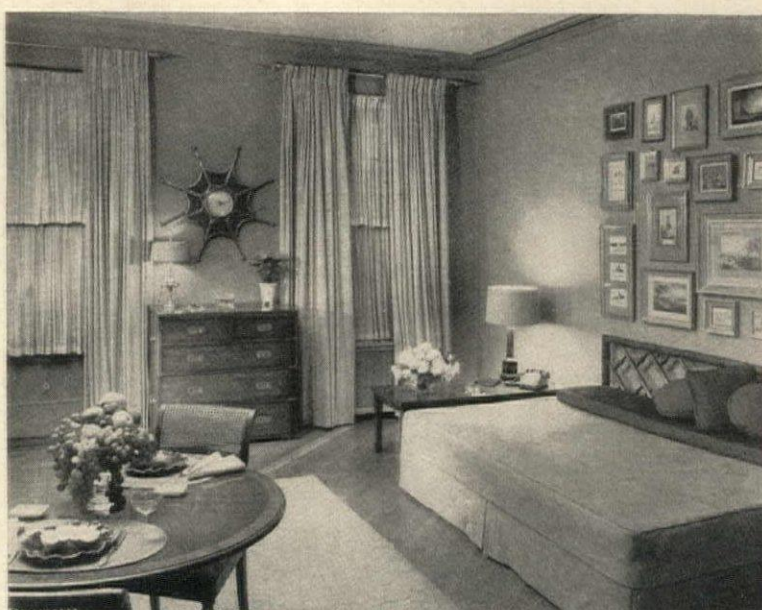
WITH LOUIS XVI: DELICATE FLOWERS







Mix textures for dimension in a room decorated in tones of one color. Beige predominates in grasscloth walls, tweedy fabrics, carpet. Accent is tortoiseshell. Decorator: *Melanie Kahane, A.I.D.*



Mix wood details for enrichment in a bed-sitting room. Bamboo headboard, banded tabletop, cane chairs are set off against shades of Green Olive. Decorator: *John Barham of Lord & Taylor.*

Give your bedroom fresh appeal
by using furniture, colors
and accessories of different styles

◀ **Mix periods** in furniture and accessories to give character to an otherwise plain, small room. Simple contemporary furniture of sandalwood mahogany takes on the flavor of objects used with it: Pennsylvania Dutch carved wood molds; a Picasso print; accessories with contemporary Finnish, Italian and American origins. Bedspread combines modern coloring (H&G's Larkspur, Cerulean, Hyacinth) with an Early American patch quilt pattern. Furniture from "Golden-aire" group by Kent-Coffey. Wallpaper by Imperial. Bedspread by Monument Mills. Rug by Patcraft. Room designed by Lester Grundy.

Mix patterns for a dramatic effect in a white background. The 19th century brass four-poster bed, with figured pillows and fur throw, is the center of interest. It is underlined by a needlepoint rug, which contrasts with the parquet floor. Walls are patterned with books, contemporary drawings, paintings. Owner-decorator: *Patrick O'Higgins.*



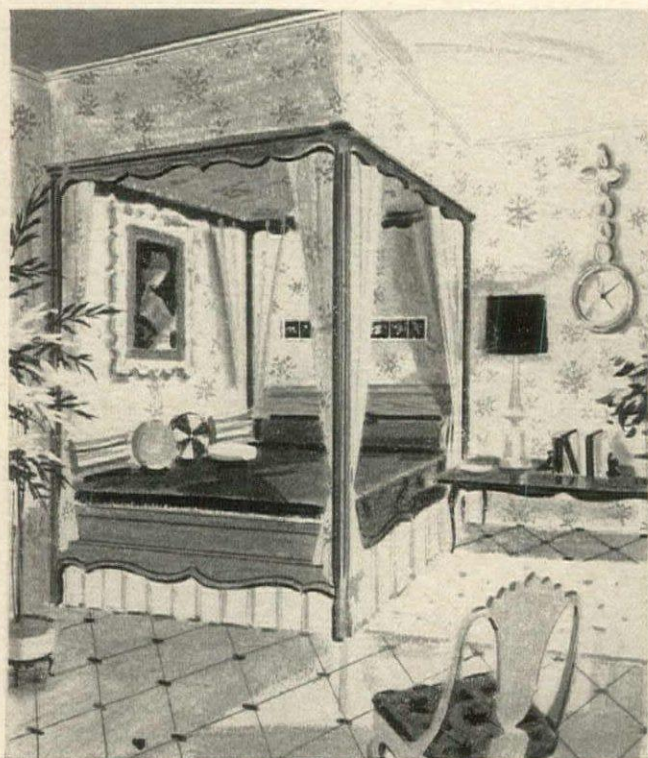
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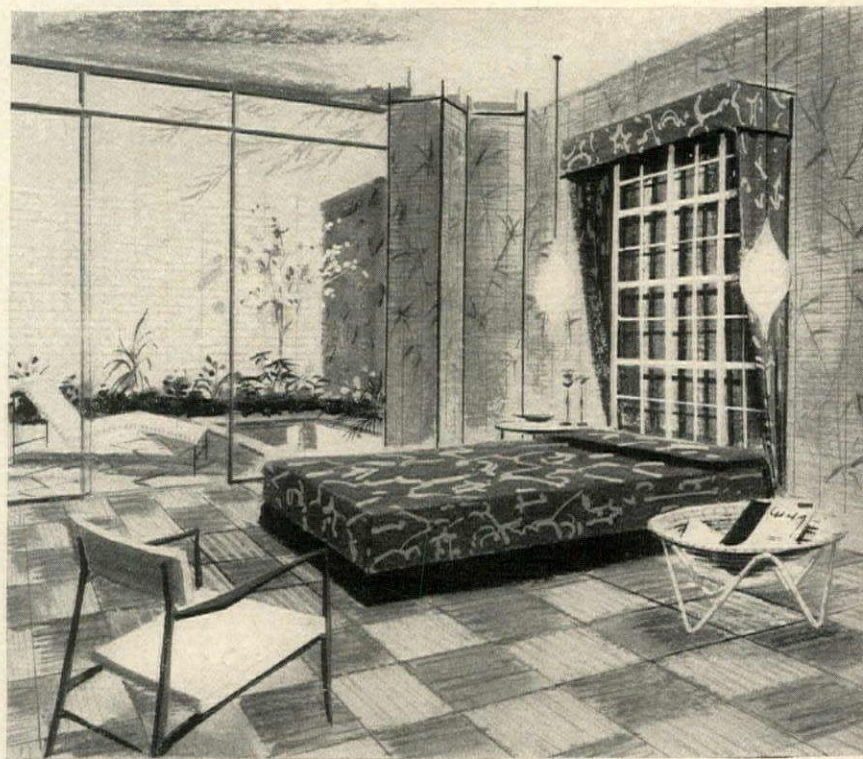
LEONARD

Poster beds are widely revived today. New adaptations of this romantic style are equally at home anywhere from *New England* to *New Orleans*

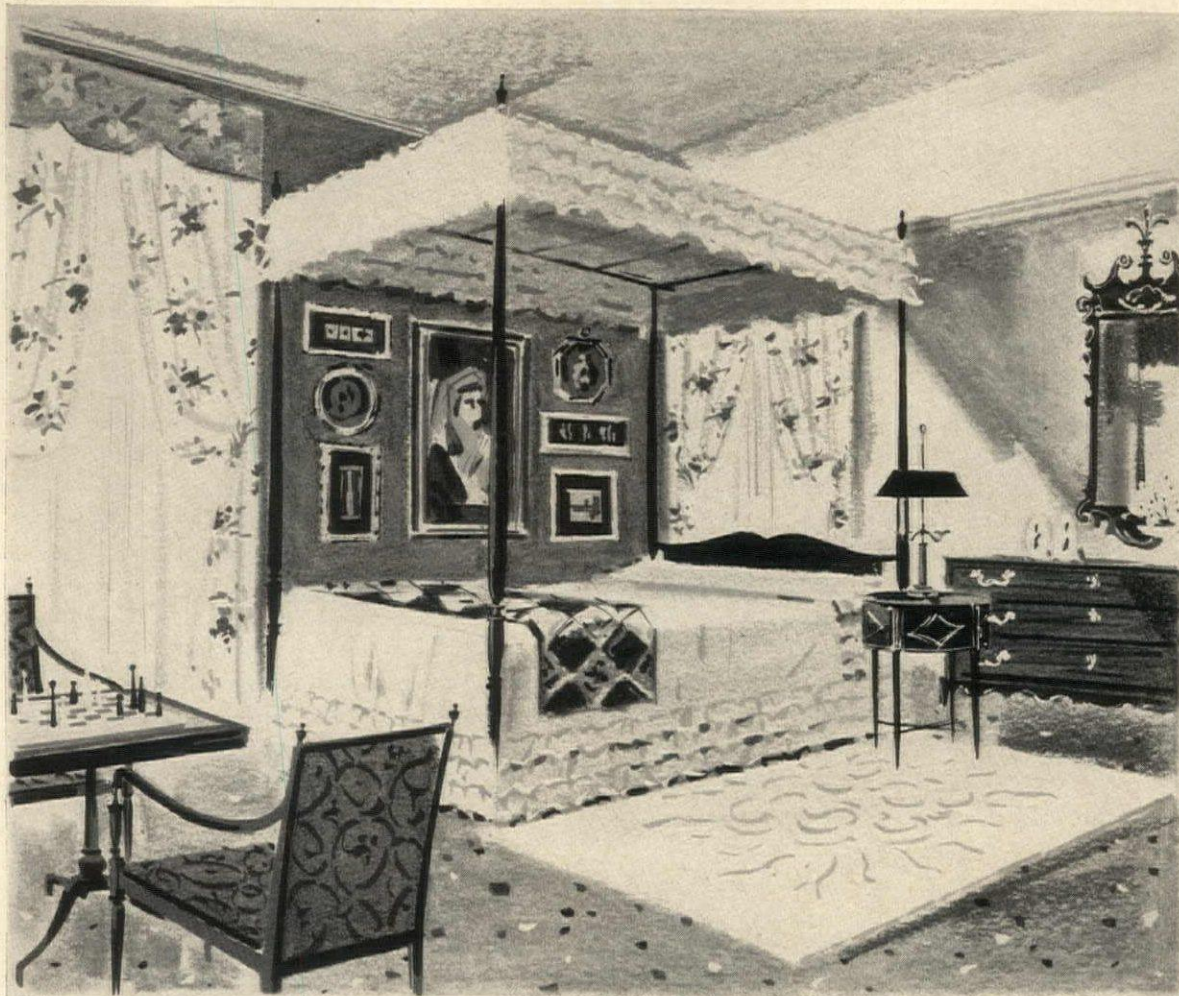
Four-poster convent beds with removable valances give a feeling of enclosure yet are light and airy. Metal frames are painted Nasturtium. Shaped valances are in keeping with French Provincial furniture in the room.



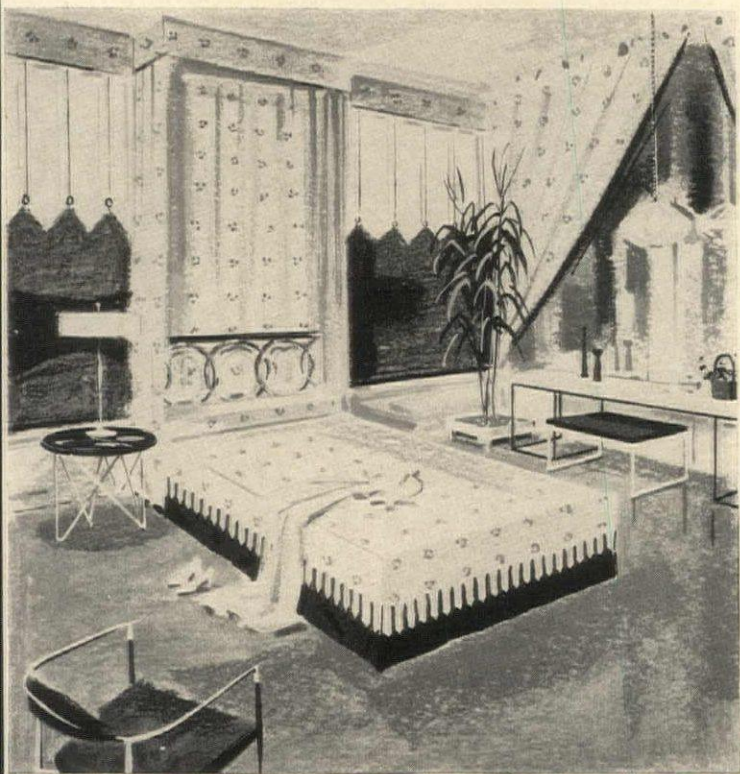
French Provincial four poster in corner arrangement harks back to the snug cupboard bed. Cornice built in from tester to ceiling is covered in a printed fabric which matches wallpaper and sheer bed curtains. *By Davis Cabinet.*



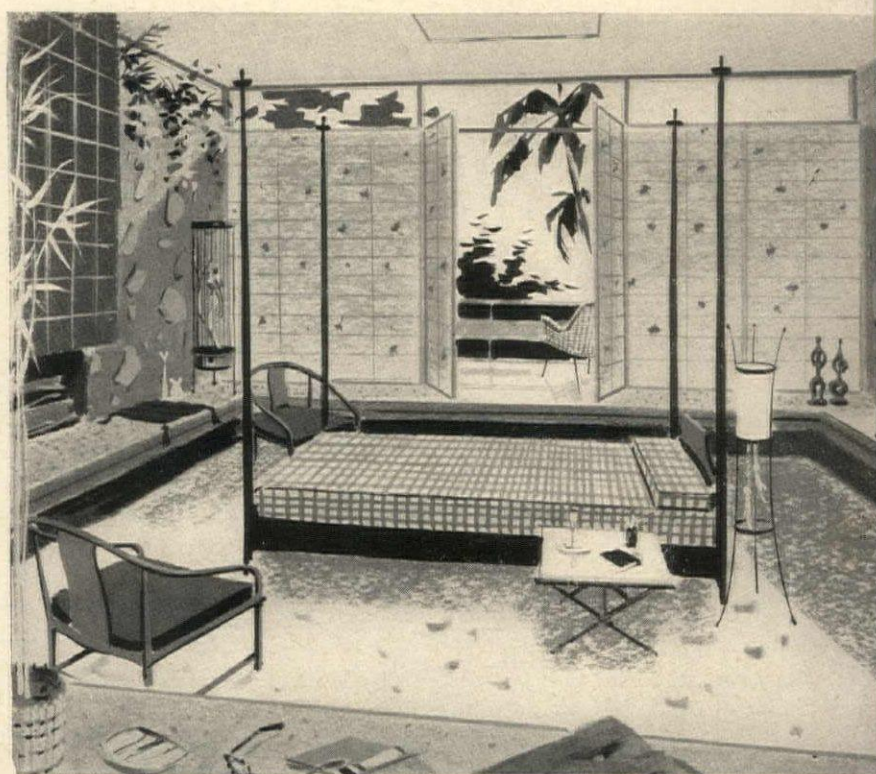
Rattan version of the poster bed with half canopy has a tropical look. Walls papered in a shoji pattern, floor carpeted in rush squares match the open lattice headboard framed by an embroidered fabric. *By Willow & Reed.*



Hepplewhite poster bed of solid mahogany inspires a fresh decorating scheme for a country bedroom. Its graceful, slender posts support a canopy of sheer white organdy to match spread. Placed lengthwise on wall between windows, the bed is accented by picture grouping and area rug. Sheraton table serves as nightstand. *By Biggs Antique Co.*



Half-tester bed of fruitwood and brass is the focal point of a city bedroom, its elegant lines emphasized by the simplicity of other furniture. Same fabric is used on bed, valances, curtains hung on vanity wall. *By Baker.*



Modern interpretation of a four poster is the outstanding piece of furniture in a room with Far-East feeling. Low dais built in around room gives a sunken effect, accentuates the height (82") of bed posts. *By Parzinger Originals.*
Shopping information for bedroom portfolio, page 127.

Gardener's Month



First weekend

Frozen north: A measured drawing, however rough, of your grounds as they are is a prerequisite to revising your garden plans or making new ones. This is the right kind of weather to encourage development of a dependable yard-long stride, which is almost as useful as a measuring tape in locating trees, walls, laying out walks and beds. A pen-and-ink map serves as a permanent guide for innumerable experiments with tracing paper. . . . Check boughs of evergreen shrubs and small trees that have been heavily burdened with wet snow lest a sharp freeze cause injury. Brush or shake gently, but only until loose snow is removed.

Southeast: Approach of spring is a variable feast, becoming less promising as you go west and north. Beware false enticement of warming days; nights are still long and chill. Leave mulches in place until alternate freezing and thawing is about over. . . . Consider sowing seeds of hardy annuals, cold weather vegetables, on six-week headway before usual outdoor planting date.

Greenhouse reminders: Bring in from the cold frame flats of fall sown primroses (especially Asiatics) to germinate. . . . In a cool (50°) house, keep bulbous iris, daffodils, veltheimias well watered until flowering ends, then water only enough to keep foliage ripening (lachenalias, freesias are seldom worth saving). . . . Fertilize every fortnight all plants making rapid growth.



Third weekend

North and east: It is still winter, but the few outside tasks that call for heavy tools occasionally bring a worse threat of rust than at any time except humid August. Lazy man's specific: swab off mud with old burlap, then apply oil mist from one of the new aerosol oilcans, the rust-fighter's friend.

Far south: Only 100 more growing days till summer. This may not be precisely true, but annuals, most hardy vegetables, many perennials commonly grown from seed should be sown now if flowers or fruit are to be harvested before summer heat. Late starting is chief enemy of well-rounded southern gardening. . . . Wild onion, an insidious perennial lawn weed, can and should be eliminated by early application (coarse spray) of 2, 4-D.

Northwest: As growth buds on roses show signs of readiness to grow, prune out dead, broken or badly diseased stems and stem ends. You may find well spent the time needed to cut carefully just above a growth bud pointing in the direction you would like to have stems develop. . . . This "pruning to a bud" is standard practice, too, with all fruit trees, many flowering ornamentals, which are likely to be in best condition for pruning now. General rule: cut to outside bud to encourage spreading growth open to sun and air. . . . Near the shore, tree fruits should be planted as soon as the nurseries will ship them.

Ground hogs and gardeners both go out in the February sun, but while the ground hog ducks back underground, your gardener stays out just long enough to catch the first head cold of spring



Second weekend

Bay window zone: Good husbandry in the window-sill garden is chiefly concerned with increased sunlight (and the plants' response to it) as well as judicious use of ever diminishing space. Constant juggling and rotation of pots and containers is necessary to maintain compact, balanced growth. Since this is especially true of fast starting seedlings, sow in small containers, preferably one to a variety, for efficient traffic control. . . . When foliage is vigorous, it not only uses more water but loses more, thus increasing humidity around crowded plant groupings. So be sure to water lush plants more; avoid risk of waterlogging others. . . . Fuss-budget housekeeping is required to keep indoor plants neat as their peak season arrives. Faded or fallen blossoms, dry or browning leaves must be removed regularly, even though you may need tongs to reach them. . . . As potted hardy bulbs flower, remove to a utility window where foliage may ripen slowly, until bulbs may be set out in the open garden.

North and northeast: Watch for low spots in new lawns and borders. If they collect snow or water and freeze, damage may result. Drain them during thaws with slit trenches. . . . Visibility is good for thorough job of pruning grapevines, raspberries, neglected climbing roses; and the plants are still safely dormant.

Southwest: Spade humus, and more humus, into your garden.



Fourth weekend

North and northeast: There is little need to remind old hands that branches of forsythia, spice bush, pussy-willow, if cut and placed in a bucket of water, will bring welcome early flowers into the house in a few weeks. Marsh-marigolds may not be so familiar as prophets of spring. Dig whole clumps from a thawed bog as soon as buds show and pack in a bowl with wet moss. Add a few ferns for a contrast in foliage texture. Another pleasant combination: late blooms of Christmas-rose, cut in bud and inserted in flat bowl of creeping myrtle (roots and all) and moss, with wet peat beneath. . . . For contrast, spend a morning rubbing the dry, glossy egg cases of tent caterpillars from twigs of fruit trees, and plucking the dangling bag-worm sacs from junipers, arbovitae, pines.

Mid-south and west coast: Best investment in bright summer flowers beneath tall trees: tuberous rooted begonias. Spend enough (50 cents up) to get good ones; start in flats of peat-moss and sand, half-and-half, covered a fourth-inch with the same mixture. Ignore old rule that tops should not be covered; you will be surprised at the results. For best control of roots during and after the season, transplant to 7-in. azalea pots and set these outdoors where noon shade will be available. Newest types are today's aristocrats among summer flowering plants.

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Bamboo grove beneath a skylight is in master bedroom hall. Lighted at night, leaves cast delicate shadows on the wall.



An island of plants in entrance hall breaks up expanse of floor and forms pleasing frame-work for dining area beyond.

Tree-size plants (Podocarpus, an Aralia) reach up toward great living room skylight and grow luxuriantly. Raised planting beds, in whitewashed stone island which keeps dirt from spilling, are easily watered.

Mrs. May's office and workroom consolidates household planning in one room



Laundry-sewing room is located at the back of the children's bedroom wing. Washer and dryer are built in and placed within arm's reach of storage cupboards. Unglazed tile is behind machines.



Housekeeping center for Mrs. May spans the wall opposite laundry equipment. Desk top and wall are cork. Drawers and cupboards hold household storage, files. Laundry is also a hobby room.

while storage is liberal and practical



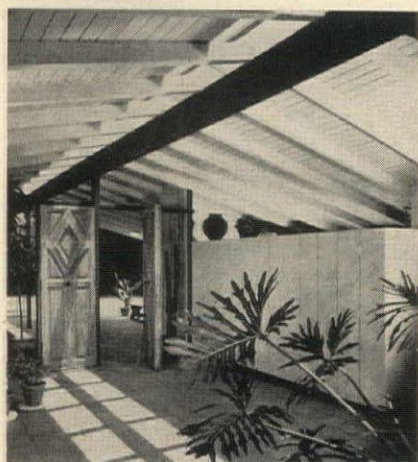
Dressing room and bath shared by father and son has a wall of deep closets and sliding trays (by towel rack) for shirts, shorts. Floor is carpeted; the counter finish is ceramic tile.



Clothing closets throughout the May house, like this one for the boy, are faced with flush doors and divided into compartments to suit storage needs of each member of family.

Closets by front doors extend into entrance hall creating a small room behind them. There is room for racks for guests' coats at parties, for packages to be sent to cleaners.

(Continued on next page)



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View from living room as seen through Steelbilt's "Outside Slider" glass doorwalls in Cliff May's "Hallmark House."

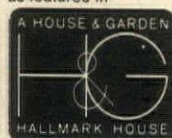
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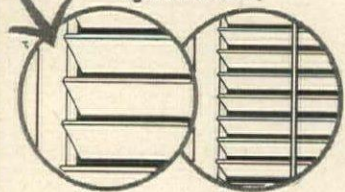
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HALLMARK HOUSE NO. 1 (Continued)

A quiet, congenial room for guests



The guest room, with its carpeted floor, whitewashed stone wall, fireplace and bookshelves, provides an air of comfort and relaxation. Sliding glass doors open onto small patio, right, well screened from main terrace.



Building Data

FOUNDATION: Poured concrete footings and floor slab. Cement by Portland Cement Association; aggregate and sand—Consolidated Rock Co. FRAMING AND SHEATHING: Douglas Fir Association; supplier—E. K. Wood Lumber Co. ROOF: Built-up roofing with pebble finish. INSULATION AND WATERPROOFING: Waterproof membrane under concrete floor slab—American Sisalkraft Corp. Thermal insulation in walls and all ceilings except living room, "Kimsul" batt type insulation of double thickness with reflective surface, manufactured by Kimberly-Clark Corp.; suppliers—Kimberly Clark Corp. and Diamond W Supply Co. Insulation for soundproofing in walls and living room ceiling and insulation around walk-in refrigerator room—Owens-Corning Fiberglas Corp. "Permalite" insulation in floor slab—Great Lakes Carbon Corp. DOORS: Sliding glass doors—Steelbilt, Inc. Sliding bronze screen doors—Anjac Manufacturing Co. Flush wood doors—The Mengel Company. Carved antique front doors—Serisawa Studios. Louvered doors in master bedroom and children's bedrooms—Paul Heinley. SKYLIGHTS: Aluminum Skylight & Specialty Corp. Sprinkling system to clean skylights—Moist O'Matic, Inc. Sprinkler heads—Buckner Manufacturing Co.; supplier—Turf Supply Co. GLASS: In skylights—"Misco" by Mississippi Glass Co.; supplier—Aluminum Skylight & Specialty Corp.; installed by Universal Glass Co. Opaque glass in baths—"Factrolite" by Mississippi Glass Co. FIREPLACES: Living room, master bedroom, and guest room are of whitewashed native sandstone from site. INTERIOR WALLS: Living room and entrance hall, pine boards and battens; plaster—Kaiser Gypsum Co. over metal lath by K-Lath Corp. Bedrooms and laundry, plaster—Kaiser Gypsum Co. over metal lath by K-Lath Corp. Ceramic tile back-splash on wall above countertop in kitchen and ceramic tile wall in laundry—The Mosaic Tile Co. Acoustical plaster in kitchen—California Zonolite Co. Cork walls in children's bedrooms and laundry—Kentile Inc.

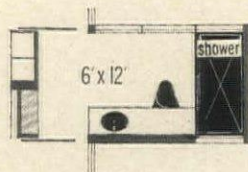
CEILING: Entrance hall and guest room, 1" x 6" tongue and groove Douglas fir. Living room, 2" rough sawn pine decking. All other rooms, acoustical plaster—California Zonolite Co. FLOORS: Living room, entrance hall, kitchen, laundry-housekeeping room, children's bedrooms and all baths, 9" x 9" x 3/4" quarry tile—The Mosaic Tile Co. Guest room, carpet. Master bedroom, antique parquet flooring—Hardwood Flooring Council. Terraces, concrete slab with exposed aggregate finish, wood dividing strips. HARDWARE: Door knobs and lock sets—Schlage Lock Co.; supplier—Swan Hardware Co. Hinges—The Stanley Works. Sliding door locks—Adams-Rite Co. Sliding door tracks—Nordahl Corp. EXTERIOR AND INTERIOR PAINTS: Dunn-Edwards Paint Co. LIGHTING CONTROLS AND ELECTRICAL OUTLETS: "Luxtrol" light dimmers—Superior Electric Co. Switches, outlets and switch plates—General Electric Co. LIGHTING FIXTURES: Spotlights and interior planting lights—Century Lighting Co. Recessed ceiling light fixtures—"Pryne Room-Rated Lights" by Pryne & Company. Tree lighting on terraces—Kim Lighting Co. and Lightolier Inc. Other fixtures—Lightolier Inc.; supplier—The Lightrend Co. HEATING SYSTEM: Radiant heating with copper coils in floor slab and terraces—Revere Copper & Brass Corp.; supplier—Year-Round Comfort, Inc. Boiler, gas fired—Pacific Coast Water Boiler Co. Circulating pumps—Taco Heaters, Inc. Controls—Minneapolis-Honeywell Regulator Co. Water heaters (two); Mission Appliance Co. BATHROOMS: Countertops and walls: Guest bath, "Velvetex" unglazed ceramic tile; girls' bath, unglazed ceramic tile; Mr. May's bath, "Granitex" unglazed ceramic tile; Mrs. May's bath, "Everglaze" ceramic tile. Countertop in maid's bath, unglazed ceramic tile. All tiles by The Mosaic Tile Co. Fixtures: American Radiator and Standard Sanitary Corp. Accessories: Soap holders, towel bars, toilet paper holders—Hall-Mack Co. Medicine cabinets: Perma-Bilt Steel Products. Square shower drains, hangers for wall-hung toilets—

J. A. Zurn Mfg. Co. Combination hot and cold faucets—Moen Valve Co.; supplier—James A. Riordon Co. Shower doors: Hollywood Shower Door Co. KITCHEN EQUIPMENT: Cabinets: St. Charles Mfg. Co.; supplier—The Jennen Co. Cabinet pulls designed by Mr. May. Countertops: Unglazed ceramic tiles—The Mosaic Tile Co. Dishwashers and surface cooking units—Hotpoint Inc. Food waste disposers: General Electric Company and In-Sink-Erator Corp. Built-in ovens: General Electric Co. Refrigeration: Walk-in refrigerator room—Frigidaire Division, General Motors Corp.; supplier—Frigidaire Sales. Refrigerator doors—Jamison Corp.; installed by Ray Farris Refrigerator Service. Freezer: 25 cubic feet—Amana Refrigerator Co.; supplier—Freeway Appliances. Kitchen fans, clock chimes, built-in food preparation center, guest room bath exhaust fan—Nutone, Inc. LAUNDRY: Washing machines and clothes dryer—Hotpoint Inc. Laundry tray—Wessels Co.; supplier—Potter-Roemer Co. TERRACE FENCES: Laminated plastic screen near carport—Alsynite Co. of America. Other fences made of pine boards and battens. HI-FI MUSIC SYSTEM: Amplifier and tuner—Fisher Radio Corp. Three-speed record player—Garrard Sales Corp. Speakers—Altec Lansing; James B. Lansing Sound. Music system installed by Talk-O Communication Co. INTERCOM SYSTEM: Talk-O Communication Co. TV EQUIPMENT: Master Antenna system—Weingard; distribution equipment by Jerrold Electronic Corp. TV equipment installed by Talk-O Communication Co. TERRACE FURNITURE: Van Keppel-Green. DESIGNER: Cliff May. LANDSCAPE ARCHITECT: Thomas Church. Plants and shrubs—Kap Burgi; hand-split fencing—Rusticraft Fence Co., installed by Diamond H Fence Co. Culvert pipes buried in roadway leading to house—Armco Drainage & Metal Products. SUB-CONTRACTORS: Plaster—W. F. Hayward. Lathing—Richard Ruffner. CONSULTANTS: Plaster—Southern California Plasterers Institute.

15 NEW BATHROOM PLANS (Continued from page 63)

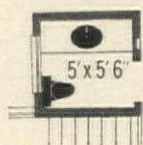


STOLLER



Plumbing fixtures (lavatory, toilet and shower) are side by side on one wall minimizing installation costs. Opposite wall has opaque glass panels with wide towel bars (see them reflected in mirror). Floor and shower wall are glass mosaic.

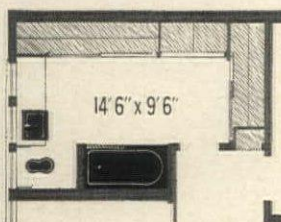
Mark Hampton, A.I.A. architect.



DEARBORN-MASSAR

Japanese grille over window is decorative and permits privacy. Oriental design is echoed in hanging light fixtures illuminating wall-wide mirror and in gold and white wallpaper on the adjoining walls. Counter cabinet, for towels, cosmetics, medicines, has a white marble top and an oval basin.

Herbert J. Haguewood, architect.



Storage walls (20 feet long) line two walls of this combination bath-dressing room. Natural gum wood is used for wall paneling, closet doors and counter cabinet. Countertop is pale yellow ceramic tile. Ceiling-high windows over counter (they swing open for ventilation) and strip lighting overhead light the long mirror clearly.

Terry & Moore, architects.

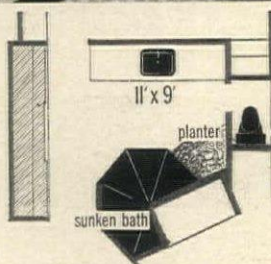


UERRERO



Cypress siding treated to shed water encloses four sides of this geometrically shaped sunken shower. The floor of the shower is dark blue ceramic tile, and the rest of the bath is tiled in a pattern of white and blue ceramic. Opposite the shower is a countertop 8' long. Cabinets below are cypress; walls and ceiling are same wood. Birch door is stained to match.

David T. Henken, Designer.



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Tall or short—or "On the Rocks"

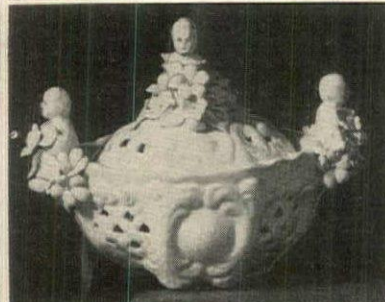
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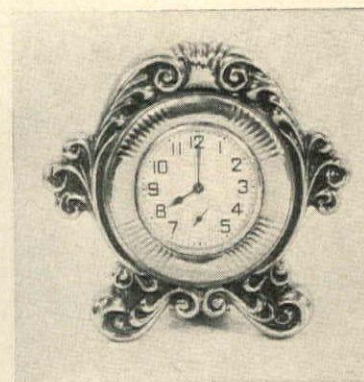
You may order all merchandise shown in Shopping Around (editorially and in advertisements) by writing directly to the shops. Enclose check or money



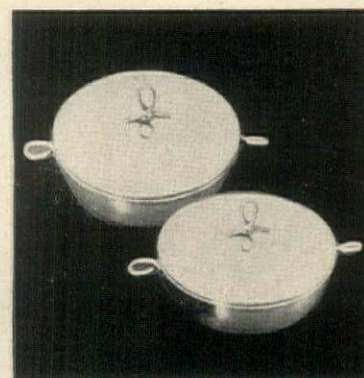
Saint Valentine is the patron of lovers and the heart is the symbol of love. On the good Saint's day give the broken heart key chains shown here. \$8 for the set of two chains and one broken heart in sterling silver; \$9 the set in gold filled metal; \$50 the set in 14K gold. Postpaid. Tax included. Order from Wayne, 546HG South Broadway, Yonkers, New York.



Siamese cats are the royalty of the feline world. We show here a television lamp designed in the form of a princely pair of Siamese cats. Made of ceramic finished with a high glaze, the cats have beige bodies and black markings on muzzles, paws and ears. Eyes reflect the light. 12" high. \$7.95. Please add 35c postage. Foster, 430 S. Fulton St., Peoria, Illinois.



The perfect stand for an heirloom watch is the rococo one shown here. Made of solid bronze it comes in one of three finishes: oxidized silver, 24K gold plate, satin smooth bronze. Send diameter of watch crystal when ordering. \$8.50 in bronze; \$11 in silver; \$16.50 in goldplate. Order from Haltom's, Department HG2, 603 E. Belknap St., Fort Worth 3, Tex.



Buy of the month: the four individual covered casseroles shown here. Made of polished aluminum, they can be used as oven-to-table servers for scalloped foods, for hearty soup, for baked puddings. Note the graceful handles on both cover and casserole. \$1.95 postpaid the set of four. From Artisan Galleries, 2100 North Haskell, Dallas, Texas.

AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

The tapestry bag every woman wants is the handsome tote bag shown here. Made in Belgium, it is designed with a multi-color floral motif against a black background. Capacious (15" x 11" x 4"), it is fitted with four brass feet and a double brass handle. Subtle in color, it goes with all costumes. \$4.98 ppd. Order from Jack's Mail Box, 27 E. 22nd Street, New York.



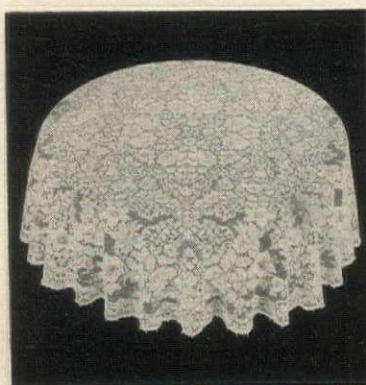
Lily Langtry (1852-1929) had a hand in popularizing the milk bath. But the milk she used wasn't as glamorous as the kind Madam Bache offers in her milk bath. Dehydrated milk is combined with other ingredients which whiten, soften and scent the skin. Sachet is packed in cellophane sacks. \$3.80 ppd. for three. Ella Bache, 24 E. 55th St., N. Y.



A patio wall needs the Chanticleer planter shown here. The silhouette of the rooster is made of black finished aluminum (about 10" x 12"). Two iron flower pot rings are attached to the silhouette by an iron bar. These, too, are finished in black. Over-all size: 16" x 12". \$9.95 ppd. Add \$1.50 for pots. Hagerstrom Metalcraft Studios, Dept. HG, Wheeling, Ill.



Orlon lace cloth. This charming round table cloth is handsome enough to use for a formal tea party. It comes in either white or ivory. 72" diameter. \$20.95. For the rectangular table: 54" x 72" (\$18.95); 72" x 90" (\$23.95); 72" x 108" (\$29.95); 72" x 126" (\$39.95); 72" x 144" (\$49.95). Ppd. Hildegard, 597 Farmington, Hartford, Conn.



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A. The Mary Manley Fowler—8" lamp, extends 13" from wall, 16" high. \$12.50
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Also available with standard bracket and plug for convenient mounting:
The Mary Manley Fowler—\$10.95 (This style also comes in antiqued gold-bronze finish with ruby red or dark green fluted glass shade—\$12.95)
The Nelly Bly—\$7.95

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1 Bobeche and 8-3 1/2" prisms.	2.25	1 Bobeche and 8-2" prisms.	1.95
(a pair—\$4.50) ppd.		(a pair—\$3.90) ppd.	

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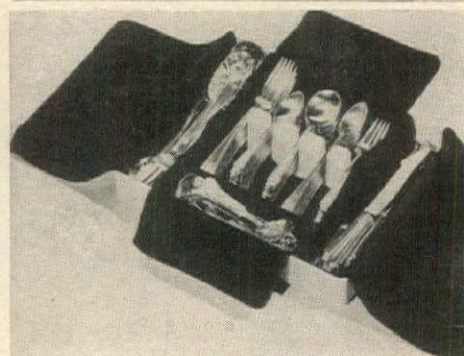
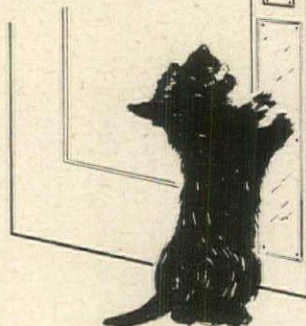
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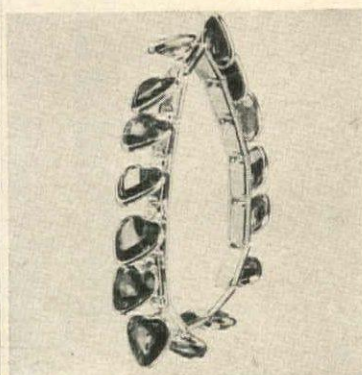
This specially designed plastic tray stores up to 100 pieces of silverware. Built-in separators and compartments hold 12 place settings in neat order. 12" x 10 1/2" x 2 1/4" tray fits all drawers, making old fashioned bulky chests unnecessary. Pacific Silver Cloth Liner fits tray exactly, prevents tarnish. Satisfaction guaranteed. Order #K230.

Complete with liner \$3.98 postpaid
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Dept. 1484R, Evanston, Ill.

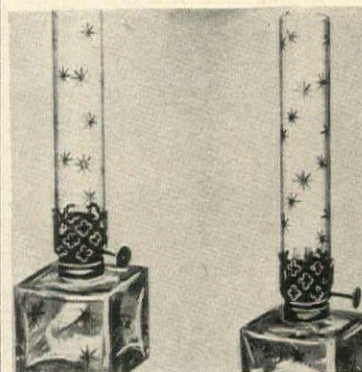
SHOPPING AROUND



The Calico Cat and its friend the dog are charming ceramic ornaments with a purpose in life: to save money. Each is a bank fitted with a brass lock and two keys. The youngsters will try to save if you give each a charming incentive. Background color is white; designs are in multi-color. \$2.20 ppd. for one. Zenith, 11-B P. O. Bldg., Brighton, Mass.



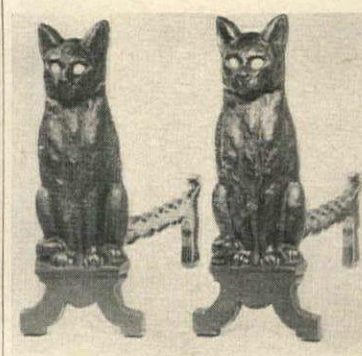
Many hearts make a pretty bracelet. Shown here is one made with fifteen heart shape gem-color stones which are fitted to an expansion gold-color metal band. Gem colors are assorted: ruby, sapphire, amethyst, topaz and emerald. And the bracelet is modestly priced at \$2.95 ppd. Tax included. Order from Aimée Lee, HG2, 545 Fifth Avenue, New York.



Lights out will pose no problem for you if you own the attractive kerosene lanterns shown here. As functional as the old-fashioned barn lantern and much prettier, this pair has chimneys decorated with gold stars. Bases are crystal cubes 3" square. Height over-all: 12". \$7.95 the pair. Add 25c postage. Order from Page & Biddle, Dept. HG2, Haverford, Penn.



Your iron fence and your ornamental iron posts and rails can be set firmly and easily with the new product shown here. Made by a nationally famous metal plant, Tennessee Fabricating Company, it is a powder which you mix with water. It expands as it dries and takes a tight permanent hold. \$1.69 for 3 lbs. Tennessee Fabricating Co., Memphis, Tenn.



The black cat is a sign of good fortune. You will be fortunate, indeed, if this set of cat andirons graces your hearth. Beautifully cast in iron, each cat is finished in satin black. And each has translucent green eyes. 17" high x 14". \$15.95 postpaid. From Tennessee Chrome, 206 Louise Ave., Nashville, Tennessee.

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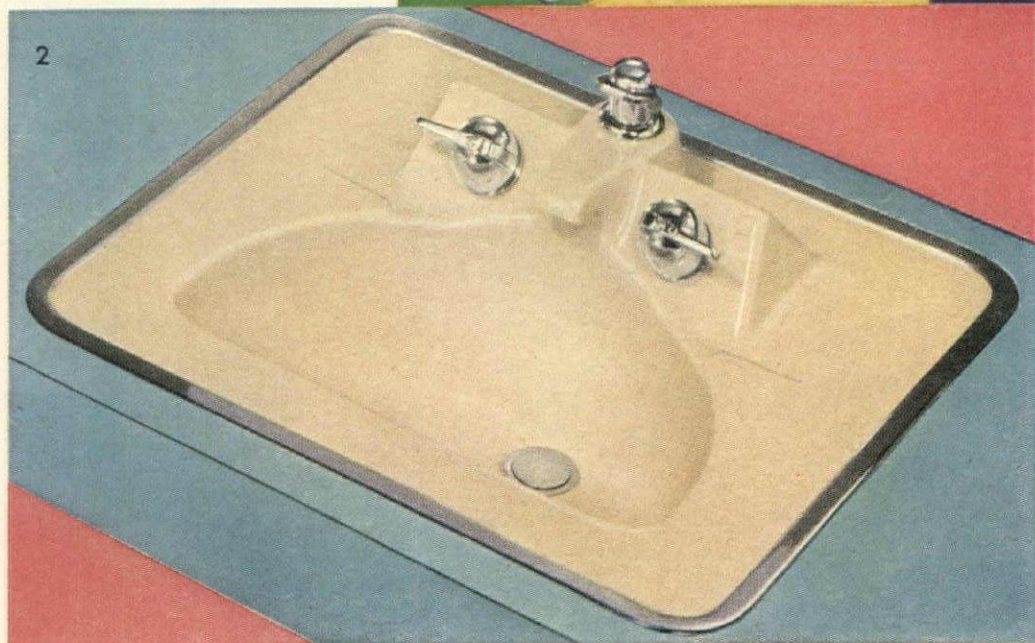
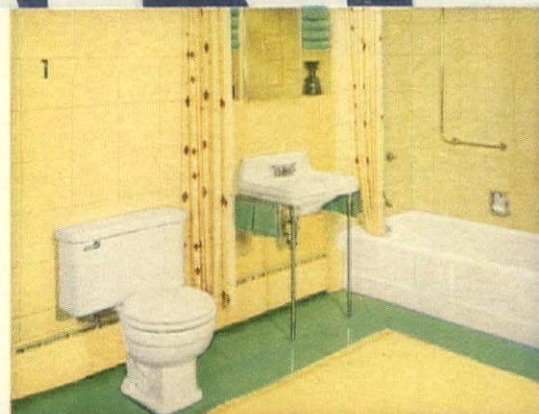
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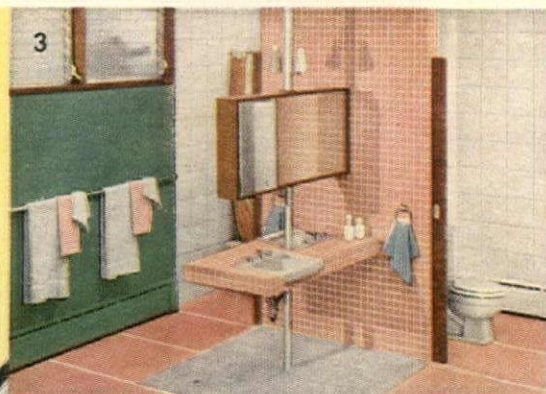
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Styled by Henry Dreyfuss. "Your bathroom used to be the unmentionable room in the house," this noted designer points out. "But modern fixtures make it something you can put on display."



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3 COUNTESS BATHROOM SUITE. New "peninsular" arrangement with lavatories, matching tub and closet in French Grey. Countess lavatory in white, \$50.10.*

4 DIANA. Streamlined design. Square, smart-looking chrome legs. In beautiful French Grey, \$144.10.* Other Crane lavatories as low as \$37.65.*

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* Upper left, custom refrigerator; lower left, ice-maker refrigerator; lower right, undercounter freezer.



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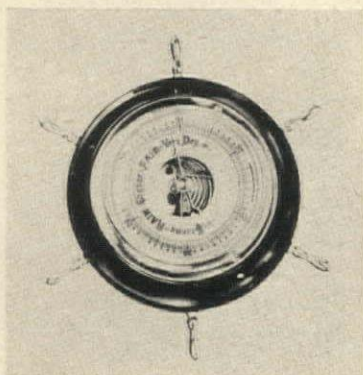
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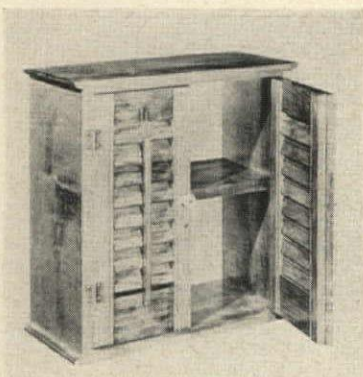
The Eastern Star is the emblem proudly displayed on the white china teapot shown here. This is the thoughtful gift for you to give to a member of that fine organization. The insignia is reproduced in full color, the high lights and spangled stars are gold color. Capacity: 26 ounces. \$2 postpaid. Miles Kimball, 100 Bond Street, Oshkosh, Wisconsin.



Be prepared for a change in the weather. Hang the accurate barometer shown here in the entrance hall and you will know the forecast. Designed like a shipswheel, it has a mahogany finished wood frame, an easy-to-read dial, set hand and knob and a fine mechanism. 4" in diameter. \$4.75 ppd. Order from Hobi, Dept. HG2, Flushing 52, New York.



The shutter cabinet will make a fine appointment for the Provincial kitchen. 13" x 12" x 5", it is a good size to use as a spice cabinet. Made of sugar pine it comes in three finishes: maple, walnut or fruitwood. Use it in the study, too, to hold his pipes and tobaccos, his clutter. \$9.95 postpaid. Order from Red Oaks, Dept. HG2, Prairie View, Illinois.



Wizardry with shoes is the attribute of Century Factory Shoe Repair service. For example: the ex-platform shoe shown here has been restyled so that there is no trace of the unfashionable platform. A different heel has been added to complement the new shape. \$6.95 plus 50c postage. Send for free mailer. Century Shoe Repair, 210 Park Ave., Baltimore.



The perfect note for the entrance hall, a small dining room or bedroom is the one-light crystal fixture shown here. A hand-etched crystal dome is festooned with three graduated rows of hand-cut crystal prisms. It is hung from the ceiling by a chain attached to a crystal canopy. 8" in diameter. \$29.50 exp. coll. Order from Paulen Crystal, 296 Broadway, N. Y.



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55" to 63"	11.50	19.10	24.40	30.00	35.30	41.00	47.90	53.90	60.00
64" to 72"	12.40	20.55	26.20	32.45	38.00	44.35	51.50	58.15	64.50
73" to 84"	13.70	22.55	28.90	35.55	42.25	48.60	56.90	63.95	71.45
85" to 90"	14.20	23.30	29.80	36.95	43.40	50.65	58.70	66.25	73.50
91" to 99"	15.10	24.50	31.60	39.00	46.10	53.60	62.30	70.10	78.00
100" to 108"	16.00	25.75	33.40	41.45	48.80	56.95	65.90	74.35	82.50

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*Reg. U. S. Pat.

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Please send me..... Staydry Panties

Waist Size..... Price.....

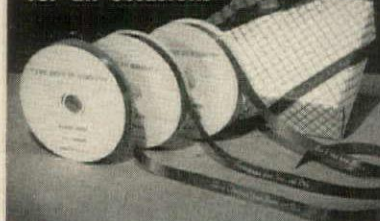
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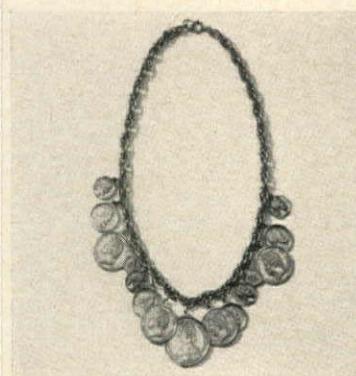


This quaint cast iron reproduction frames a tilt-type mirror graciously used in the romantic past. Delicately molded on tripod base, it measures 14½" tall. Mirror frame is 8" x 10" x 10" high. Available in \$6.95 ppd. black or white.

Write for FREE catalog.

SETH and JED

Dept. G-2 New Marlborough, Mass.



Coin of the realm of long, long ago is reproduced and used to embellish necklaces, bracelets and earrings. We show here a necklace (16" long) which is made of a gold-plated links chain set with gold-plated reproductions of rare antique coins. \$2.75. Matching bracelet is \$2.75. Earrings are \$1.50. Postpaid. Edith Chapman, Nyack, New York.



A bushel basket can be transformed into a delightful toy chest. Order the heavy gauge plastic cover shown here. It was designed with the bushel basket in mind. The white background is decorated with bright color designs in red, yellow and blue. The red piping is sturdy. \$1.98 postpaid. From Mansfield House, HC2, 38 Water St., New York 4.



Triple pleasure; three Staffordshire pitchers marked with a modest price tag. Made from the original molds, these graduated pitchers come with a white background decorated in four full colors. This is fine enamelware. The scene is a traditional Venetian one. \$4.95 ppd. the set. Here's How, 27 East 22nd Street, New York, N. Y.



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18½" x 22½" **TYPEWRITER TABLE**
28" high
Store your home typewriter in this "miniature office." Sliding shelf for typing, dust-proof compartment (16¼" x 20½" x 9¾" high) for typewriter storage... plus 1 legal-size file drawer (with 2 movable upright dividers) OR 2 small drawers. Antiqued hardware, dovetailed drawers on hardwood rails.

Specify Modern or Colonial, kind of drawers and finish. See matching End Table on page 33.
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with this smiling
Boy with Jug

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Pompeian Stone
Figure 19" high.
Bird Bath 36" high,
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Complete \$70.00
Sold Separately

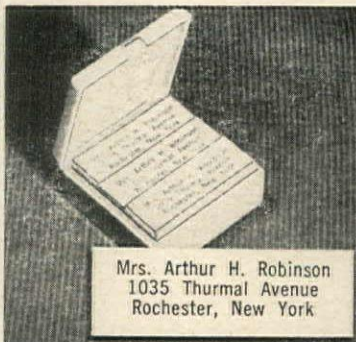
Figure \$35.00
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Many other artistic
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Stone, Bronze, Lead
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Baths, Pedestals, Vases, etc.

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1000 Name & Address Labels \$1

Your name and address printed on 1000 fine quality gummed labels. Packed with handy, hinged purse-size plastic gift box. Padded for easy handling. You'll find dozens of uses for them including:

Stationery
Phonograph Records
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Lunch Boxes
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Greeting Cards
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Sheet Music
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Your choice of 3 lines printed on fine quality gummed paper, 1000 for only \$1.00. SPECIAL OFFER: Any SIX orders for \$5. Personalized labels make a wonderful, useful present. Money back if not delighted. Handy Gifts, 211 Jasper-son Bldg., Culver City 1, Calif.



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ANY INSTRUMENT

—even if you don't know a single note now!

NOW it's EASY to learn ANY instrument. No boring exercises. Even if you don't know a single note now, we'll have you playing delightful pieces RIGHT AWAY—right from your FIRST lesson! And properly, BY NOTE. Simple as A-B-C. Make amazing progress. No special talent needed. Learn at home in spare time, without a teacher. Only few cents per lesson. Soon you can play any piece you wish. 900,000 students. (Our 59th successful year.)

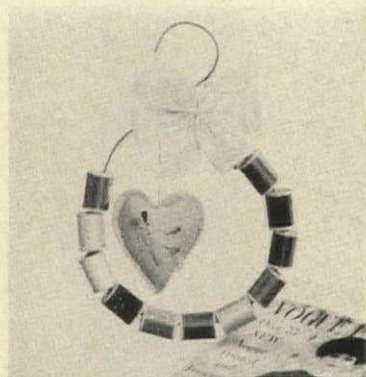
WRITE FOR 36-PAGE ILLUSTRATED FREE BOOK — just send this ad, with your name and address filled in below to U. S. School of Music, Studio A3872, Port Washington, N. Y. (No obligation; no salesman will call.)

Name.....

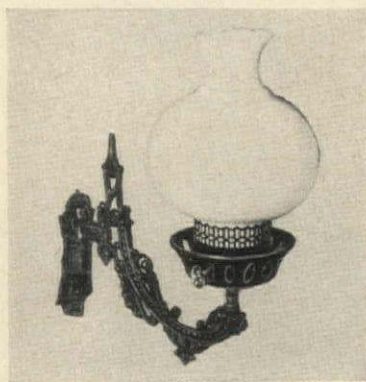
Address.....

AROUND

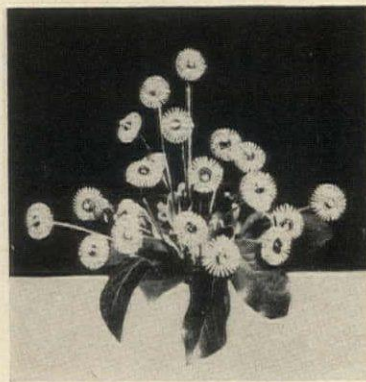
The sewing circle every home sewer needs is the clever device shown here. A sturdy wire hanger designed in a circle is fitted with one dozen spools of assorted color thread, with a pin cushion, with needles. When a spool is used up you can add another. It is nice for Valentine Day. \$1.50 ppd. Closet Boutique. 2829 Nostrand, Brooklyn, New York.



The parlor lamp shown here is a perfect copy of the Victorian original. The black finished bracket is made of cast iron and extends 12" from the wall. (It's available finished in white, too.) Either way it is fitted with a milk glass globe (6" in diameter) which is gracefully fluted at the top. \$8.95 postpaid. Jeff Elliot, Department HG2, Flushing 52, N. Y.



Gay deceivers. The flowers shown here when combined in an arrangement with real leaves will fool almost anyone. Made of metal and chenille, the blossoms come in assorted colors. We arranged ours with lemon leaves and the effect was charming. The generous spray of 18 flowers is modestly priced at only \$1 postpaid. Huss Bros., 800A N. Clark, Chicago.



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**SIZES 10-16
WIDTHS AAA-EEE**

We specialize in LARGE SIZES ONLY—sizes 10 to 16; widths AAA to EEE. Dress, sport, casual and work shoes; golf shoes; insulated boots; socks; slippers; rubbers; overshoes; shoe trees. Also . . . sport shirts in your exact, extra long sleeve length. Enjoy perfect fit in your hard-to-find size at amazingly low cost. Satisfaction Guaranteed. Sold by mail only. Write for FREE Style Book TODAY!

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These knives are made of finest Korium stainless steel by old world craftsmen in Solingen, West Germany—Europe's cutlery center! Can't rust or tarnish, never need polishing or sharpening. Hollow ground, like a barber's razor. Serrated edges for finer, faster cutting of thick steaks, roasts, etc. Handles in beautiful design of autumn leaves in rich color of Gold, handsomely embossed on back-

ground of pastel Ivory Styrene! Truly breathtaking to see, to hold, to own! Perfect for any table setting. 10 Year Replacement Guarantee given. Over one MILLION already sold. Your money back if not 100% delighted! Rush coupon today.

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RUSH Monte Carlo steak knives to me. If not delighted after 10-day home trial, I'll return them for full and prompt refund.

☐ Payment enclosed. Send prepaid.

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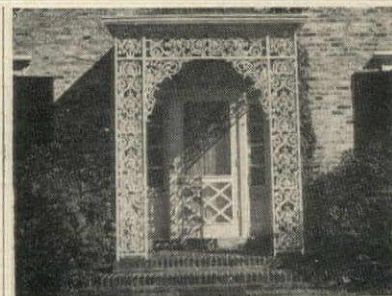
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add \$1.00 per stool for teakwood

Made by Swedish craftsmen and finished to that fine furniture look worthy of the best spot in your living room. Beautiful, individual serving tables, or TV seats so well constructed each will support the heaviest of persons, 18" height, 14" diameter tops . . . alcohol and hot beverage proof. All genuine cabinet woods—your choice of walnut, light mahogany, blonde birch, golden oakwood. These handsome Swedish imports available only from Scandicrafts. Satisfaction guaranteed. Shipped Express. Charges Collect. No C.O.D.'s please. Send check or money order. Catalog Available . . . Hundreds of Scandinavian Imports . . . 25¢

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Please send Idea Booklet on TFC Ornamental Iron, 10¢ enclosed.

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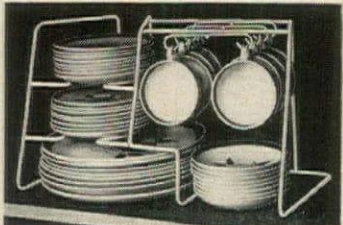
SHOPPING



Organize Your Storage Space!

Wall Or Door Shelves

Dreaming of a way to relieve congestion in your crowded medicine chest, spice cupboard or canned goods department? Modern design high impact white plastic shelves are the answer! Protective metal rails hold small objects neatly and securely in easy-to-reach fashion. Shelves wipe clean with a damp cloth. Easily installed. Two-shelf unit is 9"x18" wide x 3 1/2" deep. Three-shelf unit is 16"x18"x 3 1/2" deep. Four-shelf unit is 24"x18"x3 1/2" deep. Order 9113-6, Two-shelf, \$2.49; No. 9114-6, Three-shelf, \$3.49; No. X227-6, Four-shelf, \$4.79 postpaid.



Dinnerware Storage Rack

Store away a whole dinner service for 8 in just 17 3/4"x9" of space and with no stacking! Compact rack is made of heavy steel with white vinyl cushion coating that eliminates chips. It holds 8 each of plates, cups, saucers, bread and butter and fruit dishes. Each has its own compartment. Order No. 7001-6, Rack, \$3.49 postpaid.

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12 arms

(23 ft. drying space;
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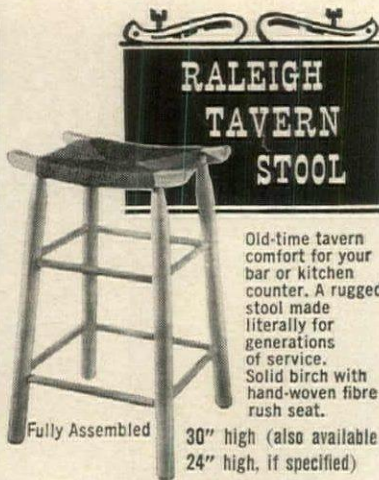
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(9 ft. drying space;
stands in bathtub;
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30" high (also available
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Direct from
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Unfinished, smoothly
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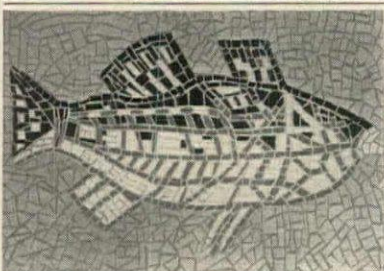
Light natural finish — \$7.95

Maple, mahogany, walnut,
cherry or pine finish — \$8.95

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Jeff Elliot Craftsmen
Dept. G-27 STATESVILLE • NORTH CAROLINA



MAKE EXOTIC TILE MOSAICS!

It's easy to make wall plaques, trays, place mats and other useful items with the E-Z-Do Mosaic Kit. It contains everything you need: rainbow-brilliant Thermoplastic tiles, gummed pattern board, matching color chart and easy-to-follow instructions. Choose either fascinating Fish design in 6 spectacular colors (illustrated) or ancient Aztec Sunrise pattern in 4 colors. Complete size: 10" x 14". What a wonderful Birthday gift! Only \$3.95 postpaid. Your money back if you are not completely satisfied.

E-Z-DO MOSAICS, Dept. HG-2

165 Fulton St., New York 38, N. Y.



"MITTEN" BASKET & MAIL HOLDER

A basket with double value. First, hang it on the door your youngsters use most. Teach them to drop mittens and gloves into it as they enter. You—and they will know right where they are in the morning scramble of getting ready for school or out-door play, or use it to hold mail. Everyone will know where to look for it. This is the same basket you've seen, highly decorated in gift stores for \$7.50 to \$10.00. Decorate it yourself with felt, ribbons and sequins. SAVE. Size 11" x 8" with handle. Only \$1.50 ea., 3 for \$4 ppd. Order from:

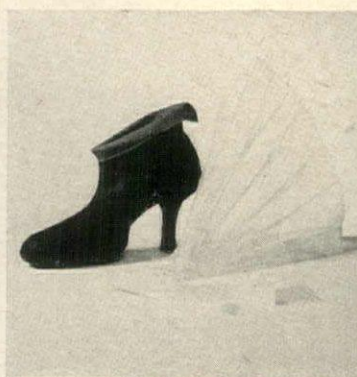
RED OAKS

Dept. 161-B

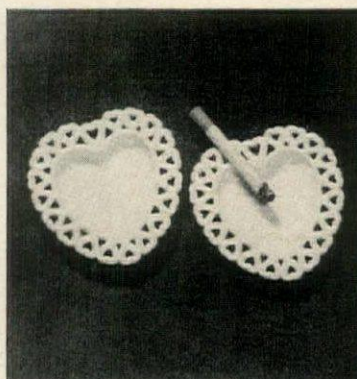
Prairie View, Ill.



An ordered life contributes to serenity. To help bring order to the household we show the cabinet file. Made of steel finished in gray, green or walnut, it has a file top fitted with A to Z index folders and a sturdy lock. Underneath are six drawers. 30" high x 12" wide x 10" deep. \$13.95. The 15" width \$16.95. Exp. coll. Elf Hollow, Box 65, Watertown, Conn.



Put on your bonnet and your flattering boots when a sudden rain squall blows your way. Be sure to carry the mesh case shown here (your choice of silver or gold color). It contains black rubber boots which will fit all shoe sizes and heel heights and a plastic rain bonnet. Boots are black with red collars. \$3.50 ppd. Blair Gifts, Allenhurst, N. J.



Fragile hearts which will not break if given a modicum of care: the lace-like milk glass heart trays shown here. Use them as ash trays, as individual nut and mint dishes, as decorative containers for pins and needles. 3 1/2" wide, the set of two is modestly priced at only \$1.50 plus 25c. Order from Helen Gallagher, Department HG3, 413 Fulton, Peoria, Illinois.



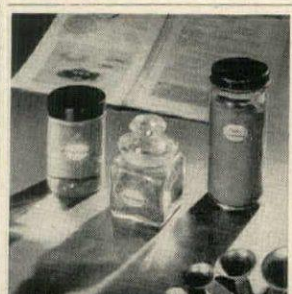
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In pastel Pearllescent, soft toned colors of pink, blue or pearl white. \$5.95 pair ppd. Shoes can be mounted on beautiful LUCITE picture frame easel in matching translucent or ebony black (into which your 8x10 frame can be inserted). Special offer of \$7.95 ppd. add 50c for name and date in 23K gold. Send shoes or write for free literature, color samples and wrapper.

ALAN'S — P. O. BOX 163-G2, Silver Spring, Md.



BABY'S HOSPITAL BRACELET embedded in sparkling crystal clear Alanite. Paperweight as shown \$4.95. Other styles available. Write for brochure #2.



84 DIFFERENT SPICE & HERB DECAL LABELS

Make up a set of decorative containers for your favorite spices, herbs and seasonings! These attractive black and gold decal labels are ideal for clear crystal, glazed pottery or painted metal canisters; measure 1 3/4" across. Easy-to-follow directions. In two sets, 42 different titles in each—either Set A or Set B, \$1.50 (ppd in US—no COD).

MANY OTHER DECALS for home decorating shown in our folder (10c)—including our famous Early American Stencil Design decals for chairs—latest addition, a handsome 6 pc. gold design for Captain's Chairs, only \$1.50 ppd.



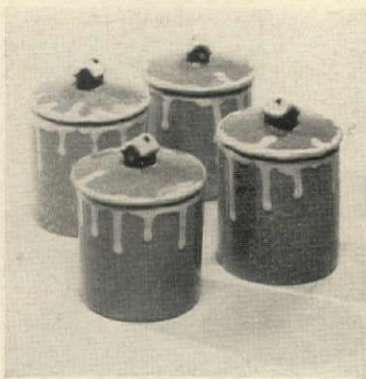
SEND 10c FOR ILLUS.
FOLDER OF FULL LINE

AUTHENTICS

DEPT. F-24, BOX 26
CINCINNATI 7, OHIO

AROUND

Pot au crème is a luscious dessert and should be served in the proper container. We show here the traditional covered individual ceramic pot in which you will be proud to present your best recipe. Made of Italian ceramic, the pot is Dolomite blue frosted with white. \$1.50 for one pot. Recipe is included. Mail-Age, Box 109, Pratt Sta., Brooklyn, N. Y.



For a tack room, for a man's study, we recommend the horse heads shown here. (\$3 for one; \$5 the pair.) Made of a cast stone composition called Hydracal, the heads come in four colors: black, white, bronze, gold. The bases are padded with felt. 6" high x 4" wide. Postpaid. Order from Mono-Art Co., Department HG3, 50 Delancy Street, N. Y. 20.



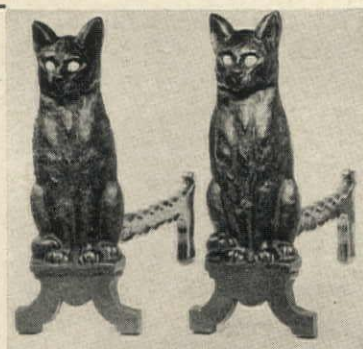
A weathervane for the golf loving squire can be ordered from Cape Cod Cupola Company. It is made of copper and aluminum finished with weather resistant black enamel. 19" x 24", it is beautifully crafted and set with the four wind indicators. \$11.95 ppd. Send for catalogue. From Cape Cod Cupola Company, 78 State Road, N. Dartmouth, Mass.



COPY CATS

The Black Cat is a sign of good fortune. You will be fortunate, indeed, if this set of cat andirons graces your hearth. Beautifully cast in iron, each cat is finished in satin black. And each has translucent green eyes through which the firelight shines! 17" high x 17" deep. \$15.95 ppd.

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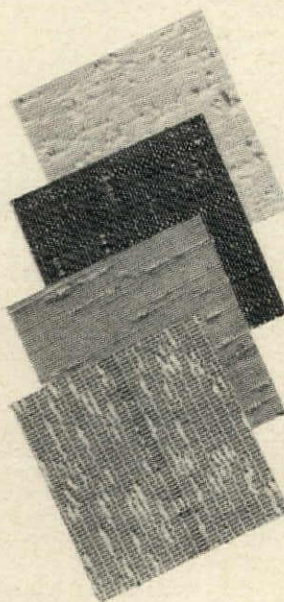
Only \$2.00 ppd. for the Home Size.

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**1/2 COST
BY MAIL**



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SEND FOR SWATCHES: Picking the right fabric and color is easy the Toni Moran way. Simply enclose 25c. We send complete set of color swatches and detailed information.

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I enclose 25c in coin. Please send swatches and booklet "How to have distinctive draperies at 1/2 the cost."

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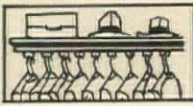
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MORE SPACE
TO YOUR CLOSET**

New double-width rollers
let you hang twice as many
garments in the same space



OLD FASHIONED WAY CLOSET TROLLEY WAY
There's a CLOSET TROLLEY to fit every closet.
Order today by size number.

Size #1 expands 18" to 30" (10 rollers) \$2.99
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ORGANIZES & GLAMORIZES YOUR CLOSETS

GIVES YOU MORE SPACE, NEATER CLOSETS, CREASE-FREE CLOTHING AND ENDS CLOSET JAM-UPS

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"Stretches" your closet by automatically spacing clothes neatly. Bumper action of Closet Trolley prevents creasing of garments. No needless pressing.

This precision-built new import of heavy chrome-plated steel replaces old fashioned clothes pole... is attached to closet shelf in minutes with a screwdriver. Insert regular hangers into roller... and from then on they glide back and forth with magical ease.

Make old closets like new... or use this unit in new closets. It can't sag no matter how much weight you put on it... and the improvement in the appearance of your clothes will pay for your CLOSET TROLLEY many times over.

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Precious way to say "I love you."
Recalls moments to years of
wedded bliss. Perfect memento for "Her"
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In Sterling Silver OR Gold Filled
3/4" dia. \$3, 1" \$4,
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Specify style medal desired, full name and number
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Enough for 4
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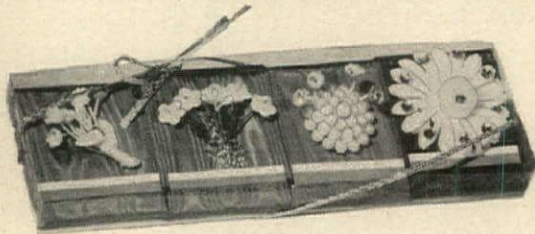
C. SCHRACK & CO., Dept. HG-2
152 N. 4th St., Philadelphia 6, Pa.



Iron Clothes Without Shine!

Take the shine off slacks and
skirts. Eliminate shine from seams,
pocket flaps, etc., on gabardine,
serge, dull-surfaced silks, faille
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IRON COVER fits on your steam
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Guaranteed to do the job or your
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COVER, 59c postage paid—two for
\$1. Order by mail from Sunset
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wood 46, California.

Gaily Colored Match Book Slip Covers star in 3-D



Gift Box of Four Slip
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included). \$2.95
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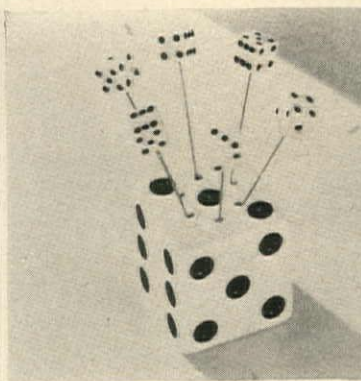
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Elegant moire covers
slip on and off all stand-
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every festive occasion.
Pretend jewels and flowers
dress up the four de-
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assorted red, sapphire,
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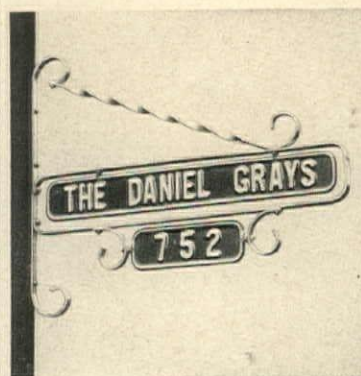
Lois April

Dept. HG-2, 366 Fifth Ave., N.Y. 1, N.Y.

SHOPPING



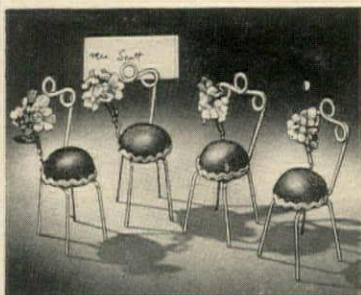
A king-size die makes an
interesting holder for the six small
cocktail picks shown here. Each
pick is topped with a tiny die. This
will make a fine appointment for
the host's home bar, for the barbe-
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Order from Lowy's, 260 Beach
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coal gray. The reflecting letters
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An old fur coat can be
rejuvenated and start life again
as a smart fur jacket. Send your
coat to I. R. Fox, the firm which
specializes in this kind of witch-
ery. For only \$32.95 your fur coat
will be made into a 26" to 28"
jacket designed with a roll collar,
bracelet length sleeves. Allow 3
weeks delivery. I. R. Fox, HG2,
146 West 29th Street, New York.



Lilliputian Place Card Chairs

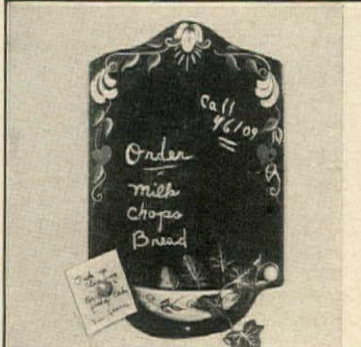
are fabulous 3 1/2" miniatures of the
Victorian Ice Cream Parlor chair.
Plush seats in pastel colors are ac-
cented by a pretty nosegay of forget-
me-nots. Your name cards slip into
the white wire frame. 8 for \$1.00 ppd.

Helen Gallagher

413 A2 Fulton St.

Peoria, Ill.

Write for Free Spring Catalog!



Penn Dutch Blackboard

lends quaint charm to your kitchen.
Trimmed in colorful Penn Dutch de-
sign, the 17" x 11 1/2" board is ideal for
quick notes, grocery lists. Line the
blonde wood bowl with foil and plant
with vines, plants, flowers. \$2.95 + 25c
shipping.

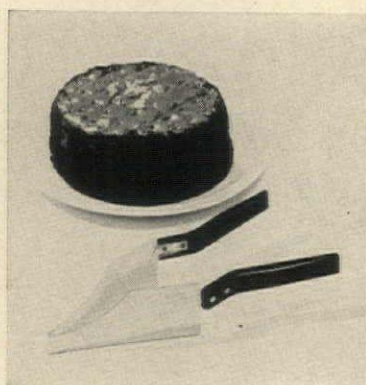
Foster House

430 A2 S. Jefferson, Peoria, Ill.

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AROUND

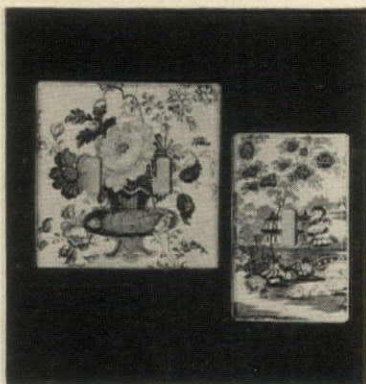
Cut the cake with the neat device shown here. Called "Kut n' Serv," it is an ingenious tool which does a clean job of cutting and a deft one of serving. The blades are made of stainless steel, the handles are made of ebony-black plastic. Over-all length: 9½". \$2.25 postpaid. From Grandma Pennypincher, Department HG, 1216 Yale St., Houston, Texas.



Pansy pot. Here is a solid brass container which you will enjoy using whenever you make an arrangement of small flowers: pansies, lilies-of-the-valley, violets, dwarf marigolds. 2½" in diameter x 4½" high, it is fitted with a bale handle. And it is treated to resist tarnish. \$1.50 each. \$2.75 for 2. Postpaid. Order from Elron, 225 West Erie Street, Chicago, Illinois.

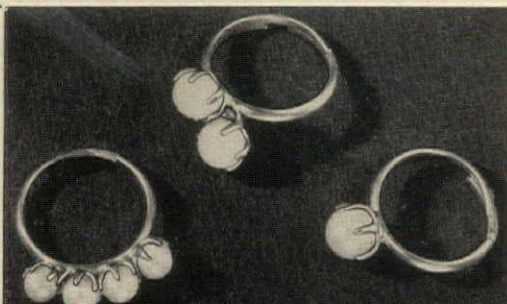


The light switch should conform to your type of decoration. For the eighteenth century room we show the Staffordshire switch plate which comes in both single and double toggle design. You have a choice of pattern, too: the Tonquin scenic pattern or the Charlotte floral one. \$1.75, single; \$2.50, double. Ppd. From Seth & Jed, G2, New Marlboro, Mass.



PEARLS of LITTLE PRICE

Even if these were ten times the price, we think you'd be delighted with them. The gold filled bands are adjustable to fit any ring size, and they're mounted with real cultured pearls in Tiffany settings. In a choice of three styles: \$3.95 with one, two, or four pearls. each. Federal Tax & Postage Included. Beautifully boxed and wrapped. Your order shipped promptly. Sorry, no C.O.D.'s. Write for catalog.



Aimée Lee Dept. G-2, 545 Fifth Avenue • New York 17, N. Y.

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KEEP YOUR DOG OFF THE COLD FLOOR AND YOUR GOOD UPHOLSTERY CEDAR TREATED
DOGS LOVE IT — FLEAS HATE IT
FRAGRANT NATURAL ODOUR
A real mattress, 4 inches thick, far superior to mats or pads. It is soft, warm and comfortable. Gives protection against dampness. Hypoallergenic treated with fine quality cedar treated cotton.



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with our **RESCO DOG NAIL CLIPPER**
RECOMMENDED BY
DOG OWNERS, VETERINARIANS



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WASHABLE SLIPCOVERS

Made to fit, with snap fasteners, slips on and off easily. Price each slipcover is 1/2 price of mattress it fits (see size table). Buy two, have one clean at all times.

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Send cash, check or money order — C.O.D.'s 50c extra plus shipping charges

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world-shopping service, farsighted planning, and the U.S. dollar's big value abroad — never before such a combination to your advantage.

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If member is not delighted, keep surprise gift. And member may cancel at any time for full refund for unexpired portion of membership.

World-Wide Children's Club Dept. 364, Greenvale, N. Y.



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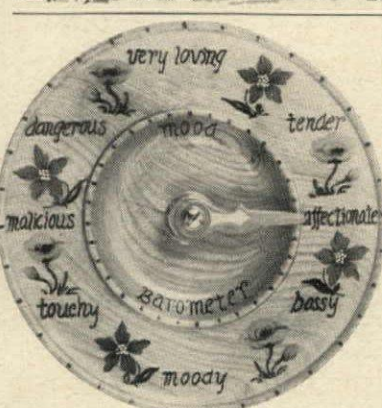
State: _____ Sex: _____ Age: _____

If gift, send your own name and address on separate sheet.

NOTE: Postman must collect 15c foreign package fee.

EXTRA! DOUBLE FREE BONUS IF YOU ORDER THE 12-MONTHS MEMBERSHIP NOW!

*Order 12-months membership and get TWO gifts in the last month — plus the FREE surprise gift on any plan. On 12-months plan you actually get 14 gifts!



A Woman's an Eight Faced!

How often has it happened that without a word of warning, POW! you let him have it the moment he opened his mouth? Now you can give him fair warning of your up-to-the-minute mood. Simply turn the dial of this 7" wood-grained mood barometer to the disposition you're in, and treat yourself to some sweet talk. Ready to hang on wall. Mood barometer.

\$1.25 postpaid

Lowy's Creations

Rockaway Park, N. Y.
260-H 116th St.



SACHET SPRAY \$1

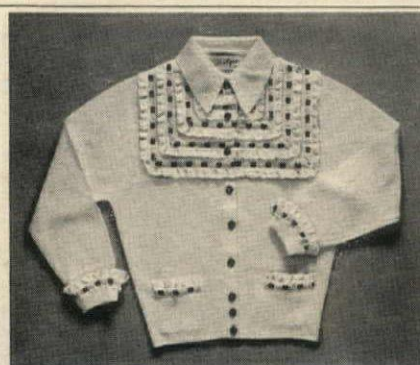
Make all your linens and lingerie delightfully fragrant with SACHET SPRAY. Aerosol can of delicate lavender scent perfume can be sprayed directly into closets, drawers, linens, shelves. The fine clear mist will not dampen, stain or discolor. Gives a heavenly bouquet to linens, pillowcases, blouses, undies, shirts, towels, hankies. Freshens musty rooms and closets. Over 200 sprays of quality lavender sachet. Only \$1, postage pd. You must be pleased or your money back! Order SACHET SPRAY from Sunset House, 688 Sunset Building, Hollywood 46, California.

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Antique Pine Hot Roll Server
Ideal server for hot rolls or bread. Removable red ceramic brick, easily pre-heated, keeps a dozen rolls warm for an hour. Rich antique pine tray, 9" x 14" top, 4 1/2" x 14" base, 4" deep. Also makes attractive centerpiece for fruit, or server for chips or popcorn. \$3.95. Money-back guarantee at our workshop, which 50,000 people visit each year.

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the Nation's Center for Early American

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Contents of Catalogue

32 CHOICES OF TABLES—Sawbucks, Lazy Susans, Harvest, Dropleafs, Vermont Extension, Cloverleaf, Tavern, Butterfly, Captain's, Dineet, Tolland, Hatch—Dining, Cocktail, End, Tables

65 EARLY LAMPS AND LANTERNS—Milk Can, Whale Oil, Student's, Jug, Mahogany, Sandwich, Hurricane, Candy, Tuff, Pulley, Planter, Tole, 18 Post and Outdoor Lamps—Sulphury, Woodstock, Farmington, Cask Lamps, Candle Lamps, 19 Interior Fixtures—Nantucket & Salem Hangs, Mahogany Pulley, Apothecary, Pie Crust, Carriage Wheel, etc.

37 CHAIRS, ROCKERS, SETTEES—Captain's, Admiral's, First Mate's, Windsor, Hingham, Hitchcock, Figeasholes, Durbury, Comb-Back, Deacon's and Gossp Benches, Bar Stools, Youth Chairs, Rockers—Boston, Filigree, Salem, Martha, Child's

MAPLE, PINE, CHERRY FURNITURE—Cannonball, Spool, Canopy Tester Beds, Hutch Cabinets and Servers, Chests, Desks, Mirrors—finished and unfinished

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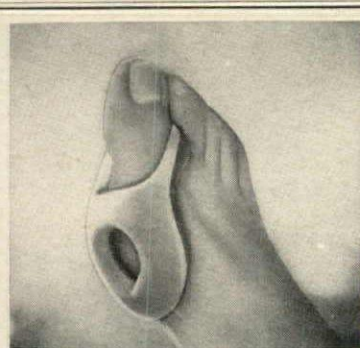
Kills Fleas while Cats Nap

What a wonderful gift for your cat! The miraculous new **Kitty Cootie-Chaser** is a comfortable bed that also kills fleas and lice while cats nap. Its inviting aroma entices them away from even softest chair or sofa. No more messy powders, sprays. No risk of dry coat or flaky skin—helps prevent mange. Stops biting, scratching. Improves disposition. Praised by those who enter pets in shows. Long-lasting, **Kitty Cootie-Chaser**, 14x18 in., \$2.49. Extra inner pad, \$1.50.

Flea-Scat-Pad for Dogs—just as comfortable, just as effective. Kills fleas and doggy odor: 15x28 in., \$3.49; Super size, 28x36 in., \$4.98.

Send check or M.O. and we pay postage. **Money-Back Guarantee.**

Sudbury Laboratory
Box 97F, Sudbury, Mass.

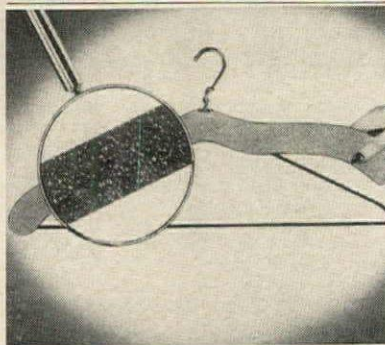


A Picture of Comfort of the new model **BUNNY** for bunions—lighter, stronger, cheaper, better. Now over eleven years of age the **Bunny** foam comfort has a happy reputation the world over. Though costing more, it is cheaper in use, outlasting a hundred unpleasant plasters yet far more effective. It is contoured to disguise bulge, flattens in shoe and "stays put" all day in perfect cool comfort. **Complete success or refund.**

Price of the **Bunny** \$3.00 for two. Single \$1.60. No C.O.D. please.

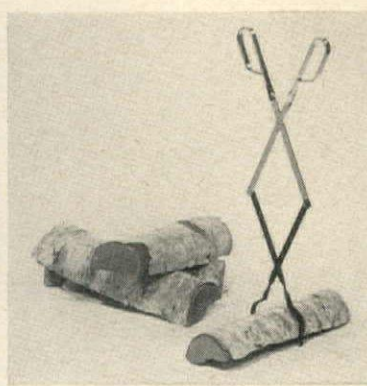
Toe-Sops, adjustable (interlocking) separator-straighteners, add 25 cents each.

PERARDUA PRODUCTS (P17)
Old Greenwich Conn.



DON'T THROW AWAY WIRE COAT HANGERS

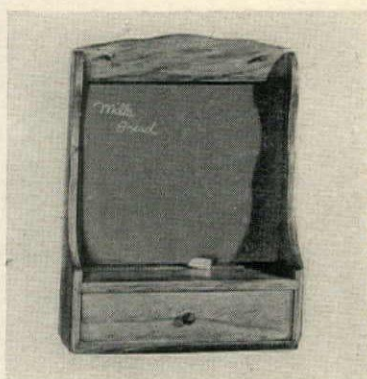
Foam hanger pads make any hanger deluxe, shoulder-fitting, slip-proof. New "Feather Foam" strips slip over hanger hook and stretch snugly along top of hanger. Forms generous padding, eliminating lines, creases. Slip-proof surface holds men's, women's garments firmly, clings to daintiest straps, slips, formals. Assorted pastel colors. Count your hangers! 12 for \$1. Carol Beatty, 259 Beatty Bldg., Hollywood 46, Calif. **FREE BIG GIFT CATALOG** included.



"Fire Tender" is the name of the hearth accessory shown here. Made on the gate principle, it is really an elongated scissor-type tongs which is jointed and easy to use. 30" long, it has a solid brass set of handles and black finished tongs. \$12.95 ppd. Available in all black finished wrought iron for \$4.95. Order from **Fireplace Necessities**, Box 372, New York.



Express yourself in a creative way. Learn to play the piano. We show here a set of five records which contain ten easily assimilated lessons. An instruction booklet comes with the set. With diligence and delight you will soon be able to play simple tunes. 45 or 78 RPM. \$10 ppd. the set. Order from **Don Seller, Inc.**, HG2, 871 McCallie, Chattanooga, Tenn.



A memo to the family will be easy to make on the good-looking pine framed blackboard shown here. Fill the metal-lined plant drawer with green vines and hang the blackboard in the entrance hall or in your Provincial kitchen. 12" high x 9" wide it is modestly priced at \$4.95 ppd. Order from **Taylor Gifts**, Department HG2, Spread Eagle Inn, Wayne, Penna.

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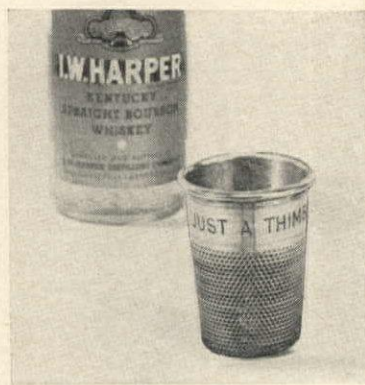
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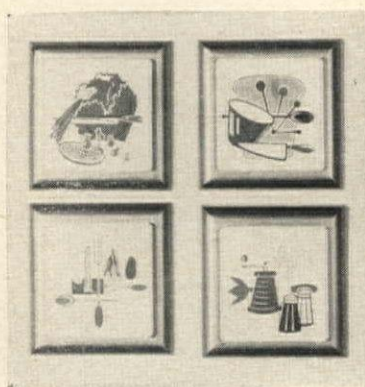
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AROUND

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A kitchen wall is the place to hang the colorful tiles shown here. Made of white plastic, the tiles are 6" square and decorated with gay designs of pepper mills, forks and spoons, wooden spoons and bowls, knives and vegetables. Frames are metal finished in copper. \$3.95 postpaid the set of four. Order from the Glasscraft, 920C Chicago Ave., Evanston, Illinois.



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See matching End Table on page 86.

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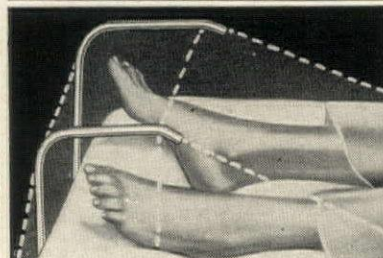


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FOR HAIR & SCALP
Restores Liveliness, Body to Thin, Mistreated Hair—at Once!

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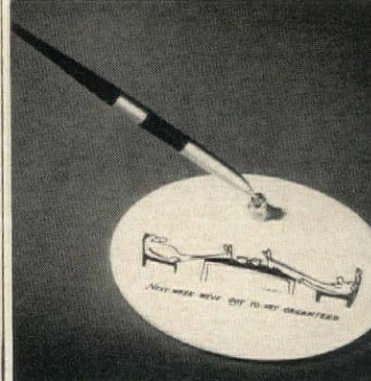
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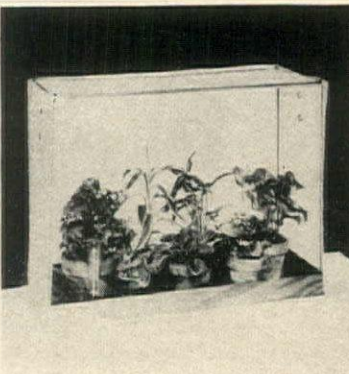
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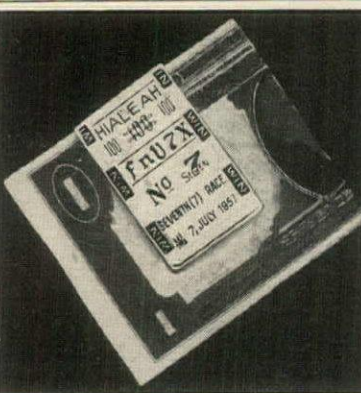
Add relish to the food you serve on the terrace, by the barbecue. Use the black finished wrought iron rack shown here to hold salt, pepper, mustard or mayonnaise. Designed like a sleigh, it is fitted with glass salt and pepper shakers, with a covered jar. 10" x 4" overall. \$3.98 ppd. complete. From Best Values, HG2, 318 Market Street, Newark, N. J.



County Armagh is proud of its fine porcelain. We show here a shamrock sprinkled ash tray and mug made of soft green china. The tray (3" wide) is designed in the shape of a clover leaf (shamrock) and the mug (3" high) is decorated with an Irish harp. \$1.25 postpaid for the tray; \$2.50 postpaid for the mug. Ward Phillips, 2 Main St., Carpentersville, Ill.



The greenhouse you want for your indoor plants is the clever one shown here. 24" long x 18" high x 9" wide, it has a collapsible wire frame, a sturdy plastic base, sides and top made of clear vinyl plastic. In this decorative terrarium your plants will thrive with a minimum of care. \$4.95 postpaid. Order from Downs, HG2, University Pl., Evanston, Ill.



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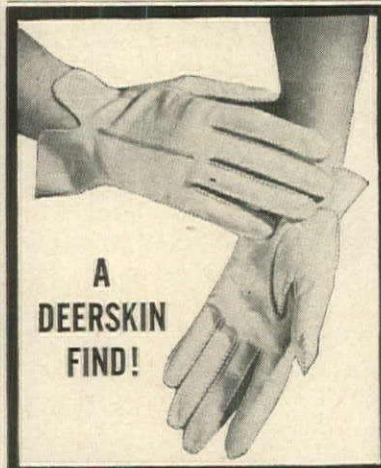
Pari-Mutuel Money Clip is a clever gold-plated facsimile of a \$100 long-shot ticket. The lucky number is 7, the selection is the 7th horse in the 7th race on the 7th day of the 7th month. You can't lose with this winning circle money clip. postpaid \$1.35

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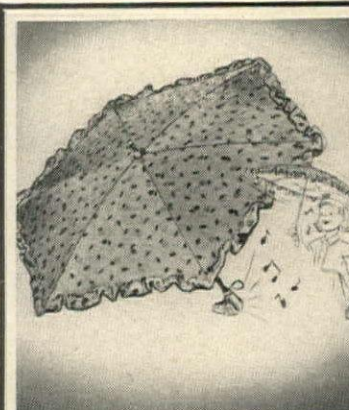
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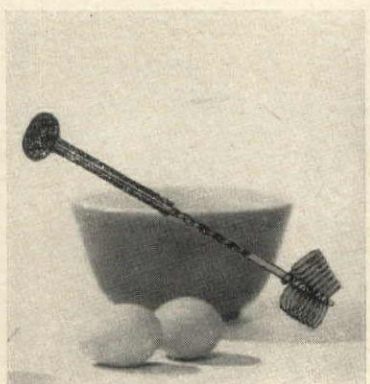
Pot au feu is the symbol for delicious soup. If you want to taste mouth-watering soup (onion, Vichyssoise, pea and bacon with Burgundy, mushroom) be sure to send for the collection of French soup mixes shown here. Just add boiling water and simmer for ten minutes. One package serves four. \$1.75 ppd. for 4. Susan Smith, Dept. HG2, Carpentersville, Ill.



Mizpah is a symbol of love and affection. Shown here is a coin decorated with the symbol. Split in half, each piece is attached to a keychain. Give one to your love and keep the other. \$9. for one split coin and two chains in sterling silver. \$25 for one split coin in 14K gold. Postpaid. Tax included. Moroccan Art, 30 Rockefeller Plaza, N. Y.



A fine whip for beating your home-made mayonnaise, for blending gravies and sauces is the stainless steel coil whip shown here. Designed to use with one hand, it is simple to operate and will fit into a slender pitcher or your largest bowl. Over-all length: 12". \$1 postpaid. Carol Beatty, Department HG2, 7410 Santa Monica Blvd., Los Angeles, Calif.



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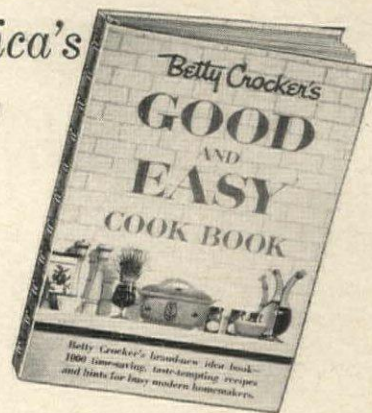
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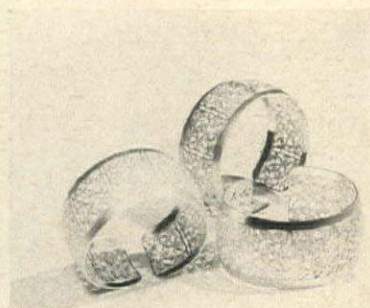
... will brighten your bathroom immediately when you hang it up. Regulation size curtain is hand screened with gold butterflies. Just looking at the graceful giddiness of these lovely, untroubled creatures will have you whistling a happy tune. White, pearl gray or deep powder blue taffeta. \$12.00 includes postage.

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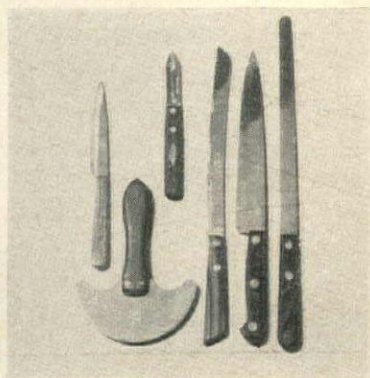
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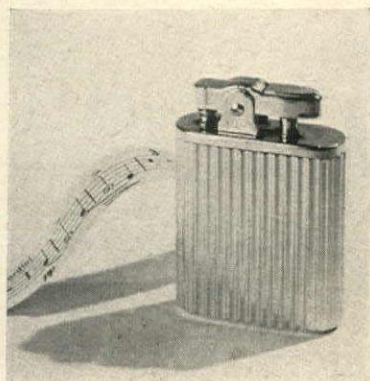
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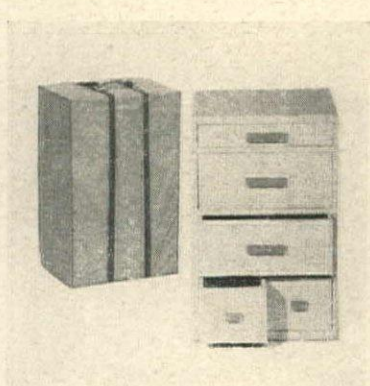
Lace-like design made of filigree aluminum gives the feather weight bracelet shown here an elegant appearance. Wear one or more with long or short sleeve dresses. The bracelet comes in three permanent finishes: silver, yellow gold or rose gold. Inexpensively priced at only \$1. ppd. for one. Tax incl. Lawrence, 244 California, San Francisco, Cal.



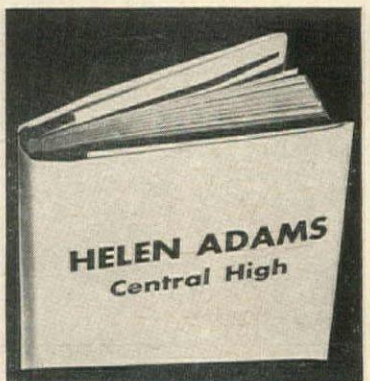
Fine cutlery is necessary in the kitchen. Shown here is a set with rosewood handles. \$1.15 for parer; \$1.95 for chopper; 65c for scraper; \$2.50 for serrated slicer; \$3.75 for chef's slicer; \$3.50 for ham slicer. Add 15c postage for each knife. Please allow 9 weeks delivery. William Bartholomew, Department HG2, 290 West 11th Street, New York, New York.



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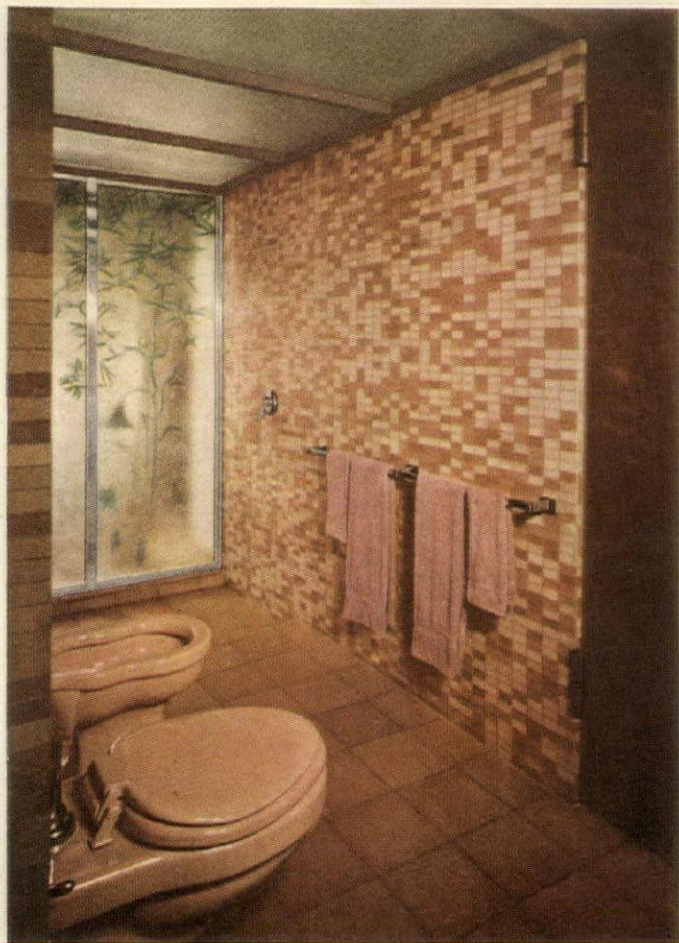
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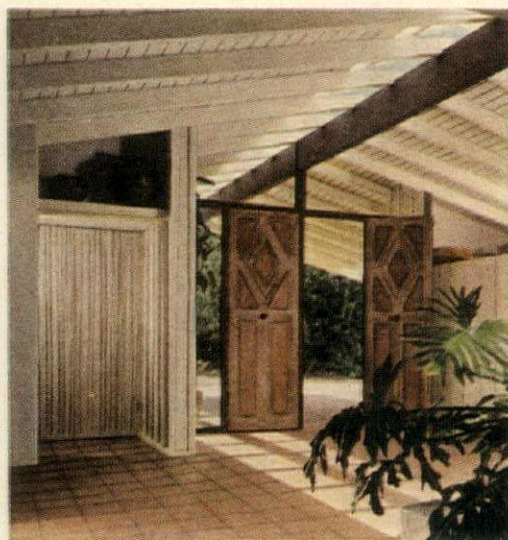
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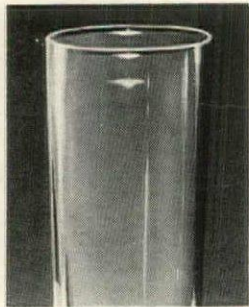
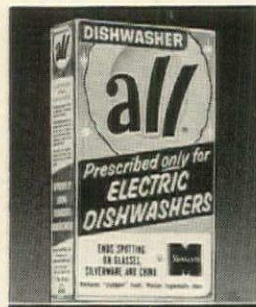
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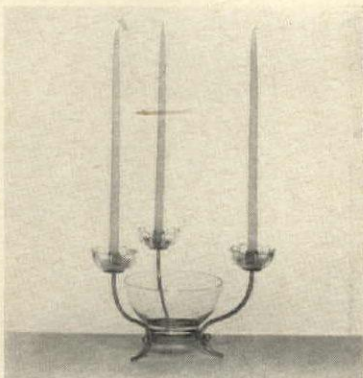
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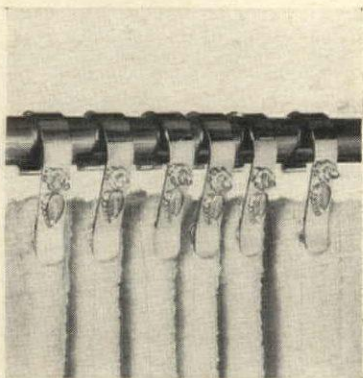
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Lights and flowers on the dinner table will add charm to the simplest meal. We show here a combination crystal bowl and brass stand which is modestly priced. Note the three candle holders fitted with crystal bo-bêches, with white tapers. Bowl is 8" in diameter. \$7.95 ppd. Order from Elizabeth McCaffrey, Department HG2, Orange, New Jersey.



Unusual clips for the shower curtain are the elegant metal ones shown here. Finished in gold color, studded with glittering "jewels," these clips will add grace to your well appointed bathroom. And they are so modestly priced you can give them as bridge prizes, as party favors. \$5.95 ppd. the set of twelve. Order from Cortley Gifts, 305 East 83rd St., N. Y.



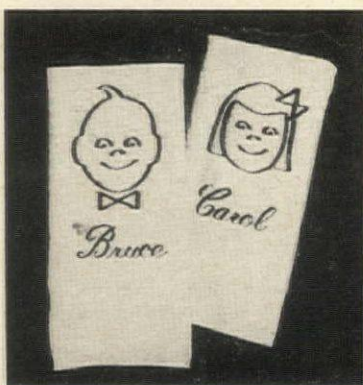
Magic color kit. With the kit shown here you can color your black and white photographs. No dark room is necessary when you use this equipment. A book of instructions tells you how to go about creating colorful pictures from your favorite snapshots. \$1.95 complete, plus 25c postage. Order from Scandicrafts, Department HG2, Ardsley, New York.



"Coffee Topper" is the new device which fits wide-mouth coffee makers, which eliminates the hazard of breakable glass tops. Made of nylon, it is ebony black, handsome and will give lifetime service. And it will not affect the taste of your fine brew. Shown here is one which fits a 6 to 8 cup pot. \$2.89 postpaid. Walter Drake, HG2, Colorado Springs, Colorado.



For the young: terry towels marked with a first name, with a gay likeness of a boy or a girl. The white toweling is fine quality, the marking is done by embroidery: pink for girls and blue for boys. Give a set to your favorite child. \$4.95 for a set of two towels; \$2.55 for one. Postpaid. Order from Monograms, 2 East 4th Street, Wilmington, Delaware.



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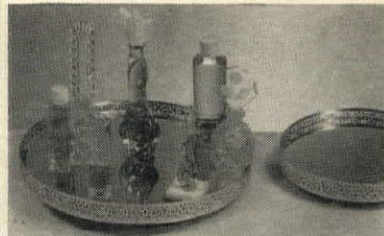
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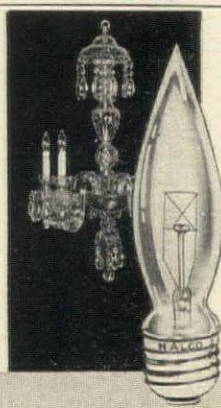
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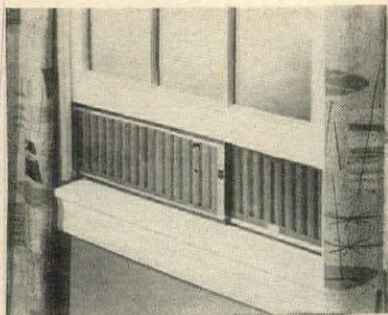
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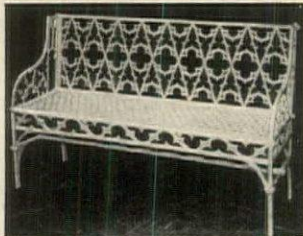
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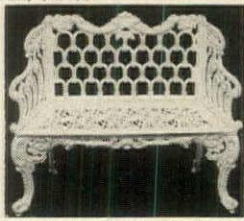
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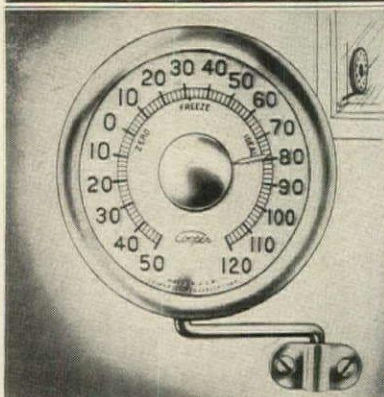
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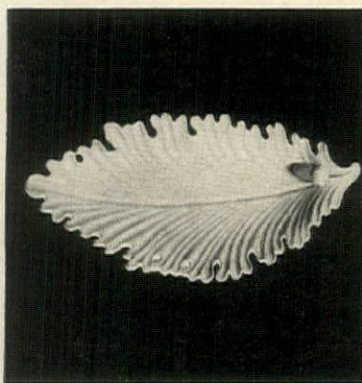
A smooth heart made of sterling silver makes the attractive decoration on the jewelry shown here. The beaded edge makes an added fillip. \$4 for the brooch; \$3 for the earrings; \$6 the set. \$3.50 for charm bracelet; \$1.50 for a single scatter pin. Postpaid. Federal tax included. Order from Jamaica Silversmiths, HG2, 79-32 164th St., Jamaica 2, New York.



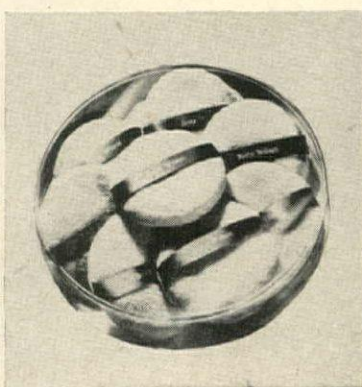
Cake pedestal. This is the serving piece you need for the holiday buffet parties. It is made of plated silver in a classic design. Note the gadroon edge, the graceful base. 12" in diameter x 4 1/2" high, it will display to perfection your delicious layer cake or your most succulent pie. \$8.95 postpaid. Federal tax included. Eagle Products, Box 84A, Meriden, Conn.



A broad leaf made of white china makes a perfect server for buffet fare. We show a 16" leaf which will give gracious duty with celery hearts, with iced shrimp, with bite-size meat balls. Or you might use a pair on the dinner table to hold camellias, gardenias or gladioli flowerlets. \$4.95 ppd. for one. Montagne, Dept. HG2, Verona, New Jersey.



Powder puffs. The eight downy soft powder puffs shown here come marked with your name. We think that this collection is the perfect gift for a bridal shower, for bridge parties, for the weekend hostess. Any name containing no more than 18 letters will be inscribed. \$1.50 postpaid for the set. House of Schiller, 180 North Wacker, Chicago, Illinois.



The lantern clock is an elegant appointment for any room. The polished case is made of birchwood finished in one of three ways: in Salem maple, in traditional maple, in mahogany. The grille front and the hardware are made of brass; bracket is wrought iron. 29" x 9". \$60. electrified; \$75 otherwise. Ppd. From Beehive, Box 52, Zeeland, Michigan.

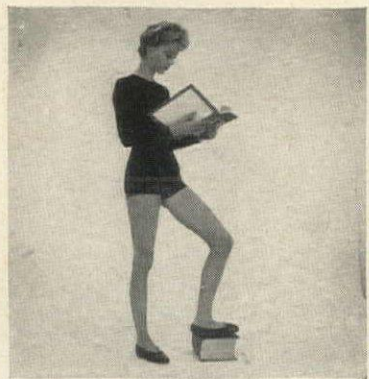


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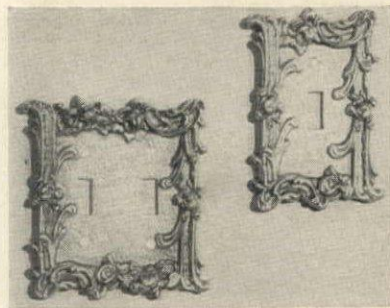
Wedge moccasins are a joy to wear. Shown here is a pair made of glove leather fitted with a crepe rubber sole. White, cream, coffee, red, turquoise, black trimmed with beads. Available un-beaded in white or cream. Sizes: 3½ to 10½. Narrow or medium width. \$7.95 postpaid. Order from Old Pueblo Traders, Department HWH, Box 4035, Tucson, Arizona.



Exercise will work wonders with the figure. For example: if you think that your legs are a bit plump we suggest that you send for the book shown here. Edited by a doctor, it contains excellent exercises intelligently described. You will realize excellent results if you persevere. \$1.98 ppd. From Modern Methods, 296 Broadway, New York, New York.



Therapy for a day of tension: a fragrant warm bath. To enjoy the bath completely you should use the head pillow shown here. Made of impervious-to-water Vinyl, it is easy to inflate. Tuck it under your head, open an engrossing book and spend a wonderful half hour being kind to yourself. 15" x 9". \$2.25 ppd. Better Sleep, New Providence, N. J.



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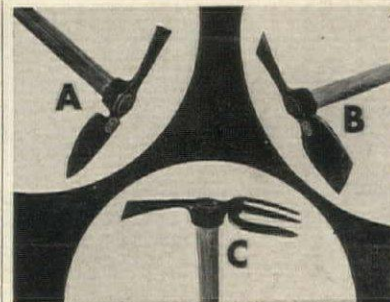
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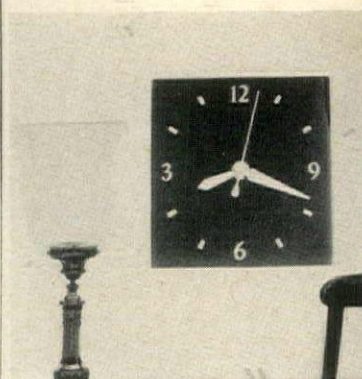
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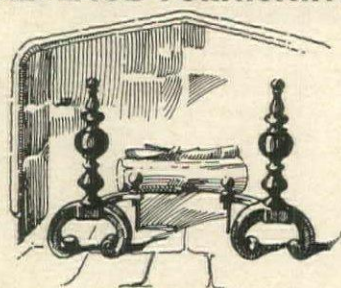
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The earth is depicted on the huge globe (20" in diameter) shown here. Made of inflatable plastic it is colorfully decorated with blue oceans and different color countries. It comes with a black finished metal bracket and stand which revolves at the touch of a finger. \$19.95 ppd. Jennifer House, Dept. G-2, New Marlboro Stage, Great Barrington, Mass.

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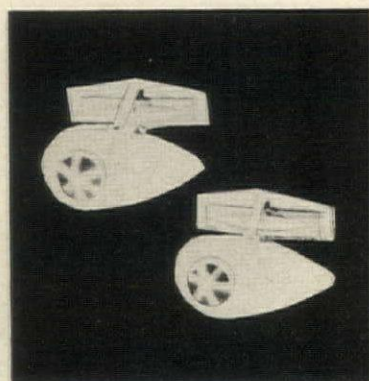
Reproduction. The oil lamp shown here is an authentic copy of a Colonial antique. Base is made of vasoline glass, fluted chimney is made of clear white glass. The working parts (and this lamp is functional) are made of solid brass. The reflector and hanging bracket are copper. 8" high. \$1.98 postpaid. Agnestrang, 120 Pearl Street, New York.



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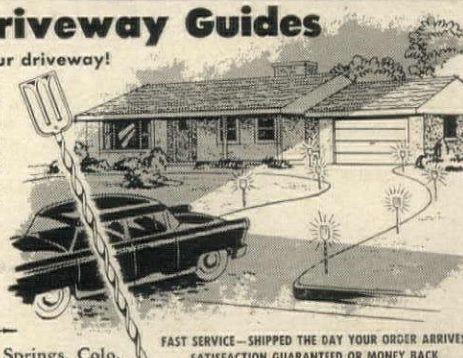
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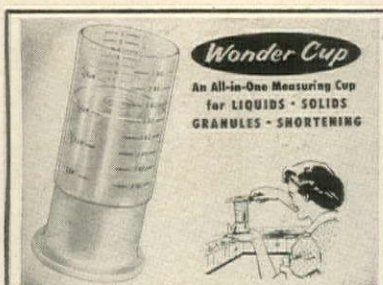
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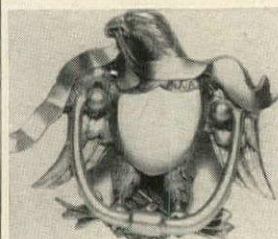
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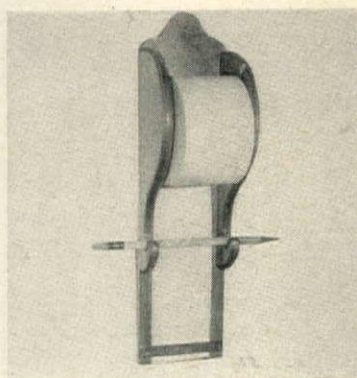
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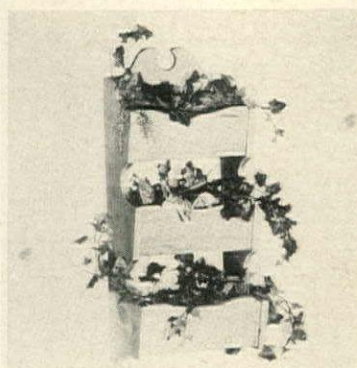
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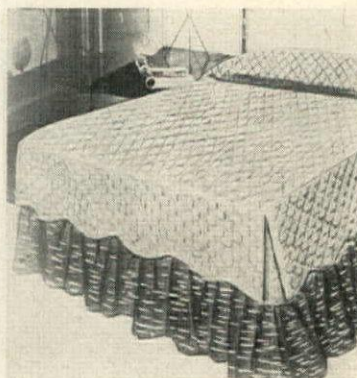
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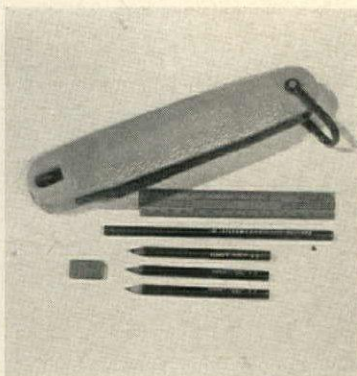
The memo pad for the country kitchen: the knotty pine rack and pad shown here. Strongly made, it holds a full roll of adding machine tape which can be replaced at any stationery store. The rack is fitted with a brass cutting strip, with slots for holding a pencil. It is easy to attach to the wall. 12" high x 3" wide. **\$3.10 ppd.** Laurie, 507 5th Ave., New York.



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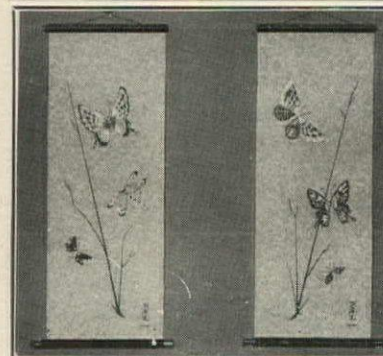
Antique satin is used to make the quilted kick-pleat coverlet shown here. \$15.95 for twin size; \$16.95 for full; \$33.95 for king size. Matching gathered dust ruffle is \$9.95 for twin size; \$10.95 for full size. Add 90c postage to total order. Rose, gold, aqua, pink, nutmeg, green, white, brown. Order from Colten's, 1353 Beacon St., Brookline 46, Massachusetts.



A jackknife your youngster will like is the gay color plastic one shown here. 10" long, it is fitted with a built-in pencil sharpener, six crayon pencils, three lead pencils, a red rubber eraser, a plastic ruler. The "Knife" case is red and yellow and the complete kit is only \$1 ppd. Order from House of Charles, Box 5550, Cobbs Creek Park, Phila. 43, Pa.



Cut up your meats and vegetables on this birchwood board. Satin smooth, it is plain on one side and decorated on the other with sketches of fish, meat and vegetables. Printed beside each is a list of herbs which will enhance the flavor. A leather thong makes it easy to hang. 13" x 7". **\$2.95 ppd.** Order from Gotham Gifts Co., 67-85 Exeter, Forest Hills, N. Y.



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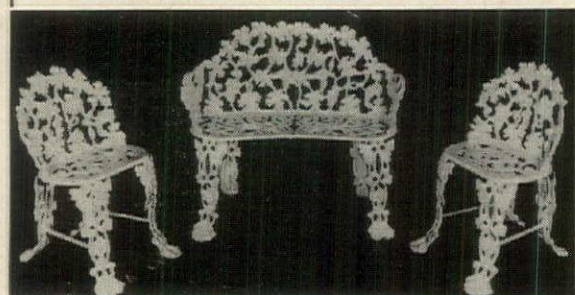
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Sleep, according to Cervantes, is "the current coin that purchases all the pleasures of the world cheap." Yet many a sheep-counter who drives a fine car stolidly endures the lumps and hollows of an inferior mattress. The fact is that few pieces of furniture in your home will be in use as long as a bed. It should be treated like any other major article of home furnishing. For you will sleep on your mattress longer than Rip Van Winkle's 20-year marathon. With average life expectancy you will spend more than 8,000 days in a reclining position; or slightly over 200,000 hours in sleep. Yet a mattress and boxspring during its supine service of from 10 to 15 years is often used as a dumping depot for suitcases, school books, bundles, the bouncing antics of children, and the dog's nap. Basically it is scientifically designed to give you long-term comfort and restful sleep.

Solace for insomniacs

One of the best antidotes to insomnia is a mattress that keeps your spine level regardless of how unevenly weight is distributed (in twin size, or double beds), or how often you stretch and turn to relax tired muscles. You should always test a mattress and boxspring combination before you buy. Don't punch it or sit on it. Lie down and stretch out on it. Select one that is firm and resistant, yet with constant, buoyant support. And invest as much in this long-term rest as you can afford.

Mattress and care

Your choices are several: innerspring, foam latex, cotton felt, or hair construction. It is entirely a matter of preference. For each choice the care of the mattress varies, but of all household chores, this item of furniture is one of the easiest to maintain. Open bed springs, for example, may be sponged down lightly with soap and water, and aired by an open window and dried thoroughly. The enclosed innerspring mattress, bought in combination with its boxspring foundation, cleans quickly with an upholstery brush attached to your vacuum cleaner. Use a light application of dry cleaning fluid on stubborn spots. All mattresses need to be turned every month or so, from side to side, then from end to end. You might also make an inspection when changing sheets. Are there any loose, broken springs? Is

(Continued)

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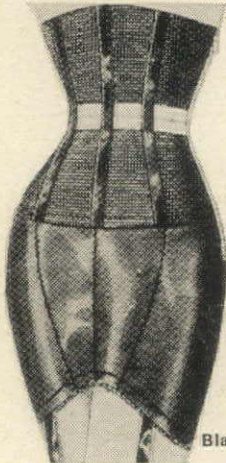
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there any sideways? Broken tufts or edges? Do borders sag? Are stitches on the ticking beginning to give? If so, a word to the wise about repair. The cost of reconstruction is prohibitive. How sensible is it to spend \$50 to rebuild a \$70 mattress? By all means, if yours is a hair mattress, have it cleaned professionally. And do not be tempted by so-called "bargain" bedding. These offer poor returns in thinner gauge wire springs, less padding, fewer coils, light ticking. Nor will you have the same airy insulation such as is built into a superior innerspring mattress. Bed pads, while not necessary, are a good idea, especially in hot summer weather. They improve any tufted bed, like an underlay beneath a rug.

Innerspring or foam latex?

A foam rubber or latex mattress never needs to be turned. It should, however, be at least 4½" thick, on an extra deep box spring foundation to raise the bed to average height. This type of mattress provides cool sleeping since air flows freely through millions of tiny, porous cells. It is remarkably light to handle for bed making, and free from dust or lint. Methods of light cleaning with a vacuum brush are the same, although foam latex should not be exposed to hot, baking sun, or too much dampness. Whatever your choice, between innersprings or foam latex, care and cleaning will give longer life to any mattress of quality. You will be wise to select them in combination with boxsprings, for it is petty economy to keep a wornout spring.

Children's bedding deserves the same care and consideration. Theirs is a growing, skeletal structure needing firm, resilient support in sleep. Here tighter bedding construction is needed. Ultimately, a child should be switched from crib mattresses (many of which have plastic treated covers) to an adult, twin-size bed.

Adequate sleeping space

Everyone, regardless of size, should have a sleeping space 39" wide, and since our average height has gone up one full inch between two World Wars, one of your growing youngsters may need super-size bedding, which is generally available in most stores. And remember that a good mattress may be the answer to "sleeping on top of the world." It should be cared for like an upholstered sofa, given the same attention as your living room table top. A further guide to sleep equipment is available in booklet form through H&G's Reader Service, 420 Lexington Ave., New York 17. END



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WINES OF BORDEAUX

INTRODUCTION: PART I

By James A. Beard

Probably the most fabulous dowry ever to be provided for a bride came with Eleanor of Aquitaine when she married Henry Plantagenet, later Henry II of England, some 800 years ago. Her marriage portion included the old French province of Guyenne, part of which forms the modern department of Gironde, home of Bordeaux wines. Eleanor, so the story goes, carried with her to London a cask of her native wine, and the English took to it with great enthusiasm.

In the time of Queen Eleanor the French called Bordeaux wine *claret* because of its light, clear color. The custom was to make the wine from both red and white grapes, so it had a pinkish cast, something like a rosé. The name claret has stuck in England, although the wine itself would hardly be recognizable to a medieval baron. I can think of only one vestige of the ancient days, a light pink *claret* that is still produced across the river from the city of Bordeaux. It's a pleasant summer drink, but not the elegant, shimmering red claret of today.

The fine reds of Bordeaux take many years to mature and are long-lived. Often they need 20 years to develop fully and some great clarets have reached their peak after 50 years in the bottle. Unlike the rich, full-bodied Burgundies, the Bordeaux wines are delicate, almost gentle. They are famed for their color, exquisite aroma, and subtle flavors. At their best they mystify and tantalize the taste buds.

The white wines of Bordeaux are a decisive contrast. They range from sweetish to very sweet and are best served with desserts. A notable exception is the rare and almost freakish Château Haut-Brion Blanc, which is definitely a dry wine. In good years the sweet Bordeaux whites are rich and full-bodied. Like their red counterparts, they mature slowly and are long-lived.

The true lover of Bordeaux wine has traits in common with American baseball fans. He has committed his support to Bordeaux, and his loyalty is staunch and vocal. He recognizes no other wine as "great". While you may

readily talk dispassionately to admirers of Burgundy, Rhône and German wines, it is unthinkable to suggest to a claret drinker that his favorite has a rival; he will promptly tell you your palate is uneducated or, even worse, dull.

Connoisseurs of Bordeaux have some cause to be single-minded. Certainly the more you drink good claret, the more its brilliance and subtle qualities grow on you. As an admirer of wines in general, I refrain from sharp comparison and say only this: the makers of Bordeaux are the wine aristocracy of the world; the city of Bordeaux is the world's wine capital.

The city is not architecturally beautiful; it stretches for miles along the flat banks of the Garonne River. But you sense a feeling of prosperity and solid worth. The most colorful area is the marketplace, enclosed under a huge glass roof and draped with red and white striped canvas.

On a corner across from the market is the Restaurant Chapon-Fin, the perfect spot for a wine enthusiast to begin his tasting of famous Bordeaux vintages. The cellars of this gastronomic gem contain all the great Bordeaux wines dating back to the 19th century! Chapon-Fin itself originated in the same era and looks it. It is a gingerbread grotto decorated with fountains and ferns. As for food... well, Bordelais consider themselves as astute judges of cuisine as of wine, and they serve delectable dishes, not too rich, not too heavy, but perfectly balanced and delicately flavored. In short, food and wine are complementary. The wine lover will also find excellent vintages and fine food at the Hotel Splendide and at Restaurant Dubern, a favorite hangout of those in the wine trade.

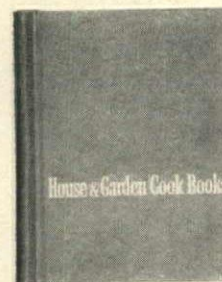
To all Bordeaux visitors I recommend a trip to the waterfront. The quais stretch for miles, and from them ships set out carrying the precious wines of the region. Facing the quais are long low buildings that house the cellars and offices of the famous shipping firms. Actually they are not cellars at all, but are massive stone warehouses. Within each, stored in a labyrinth of passages,

(Continued on page 128)

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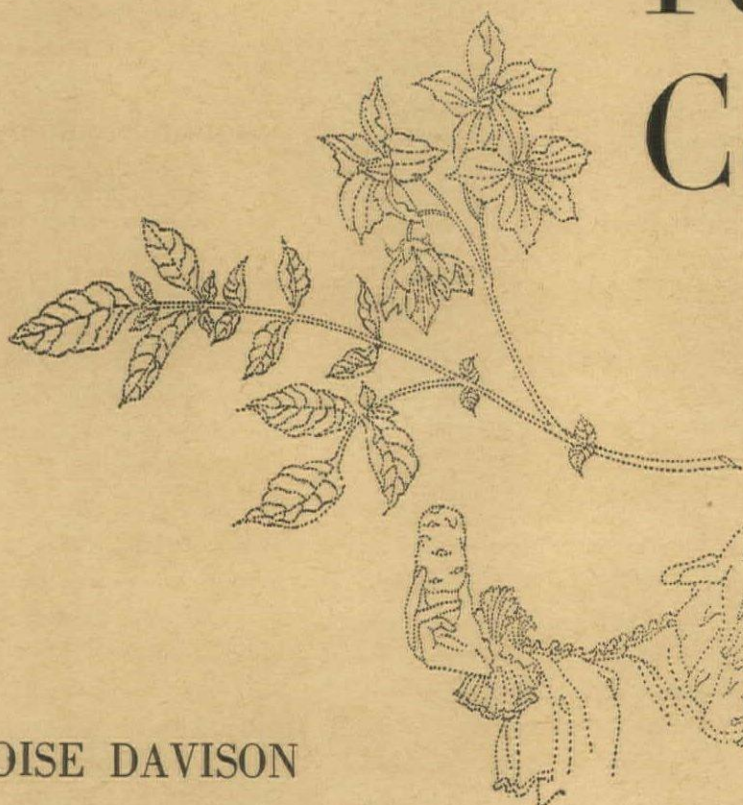
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HOUSE & GARDEN'S

Potato Cook Book



By ELOISE DAVISON

EDWARD KASPER

That native-born American, the potato, has a background of struggle and success comparable to a hero of Horatio Alger. Romantic discovery, rapid migration, mistaken identity, defamation and vindication: these are chapters in the life story of the potato. Known first in Peru as early as 100 A.D., the potato was the only crop that could survive the excessive cold and high altitude of the Andes (in fact, the deep purple *tatu*, found 15,000 feet above sea level, was only edible when frozen). To the Incas the potato was both food and drink: distilled, it became the fiery, vodka-like *chatka*. The Spanish conquerors of Peru in 1527, hunting gold and other treasures, at first assumed these weird tubers to be a kind of truffle. The explorer Sieza de Leon, writing of the potato after its introduction to Spain, called it, "this ground nut which when boiled becomes as soft as a cooked chestnut, but which has no thicker skin than a truffle." It was the Spaniards who called the tuber, erroneously, *patata*, a corruption of the Incan *batata*, or sweet potato, a root of a tropical vine of the morning glory family. *Papa* was the Incan term for the potato we know, a tuber of the nightshade family which includes eggplant, tomatoes, peppers, tobacco and petunias. Both types of potato were quickly transplanted to Spain, but while one found favor in Europe, the other was shunned. The sweet potato traveled from Spain to Italy, Belgium, Vienna, Germany and England and was considered a unique delicacy that only the rich and royal could afford. The white potato, mistrusted because of its family connection, was held to cause fever, leprosy, madness and other grievous and debilitating diseases, and to be useful only as cattle fodder or a decorative plant. Some of the bolder Elizabethans came to its defense, among them Drake, Raleigh, and Hawkins, who brought

back potatoes from their raids on the Spanish colonies in Florida and planted them in Ireland. Shakespeare and Bacon lauded the despised potato and the botanist John Gerard, a man ahead of his time in vegetable nutrition, recommended in his *Herball* of 1597 that this nourishing potato be baked in cinders or boiled and served with oil and vinegar or pepper. It was not until 1773 that the potato found its champion, French agronomist Antoine Parmentier. His pamphlet extolling the manifold virtues of the potato won the interest of Louis XVI and Marie Antoinette. Where others had failed, they made the potato socially acceptable. They wore the flowers as decoration, he in his button-hole, she in her hair, and had potatoes served at the royal table. Meanwhile, potatoes had made the long voyage home, to find more honor in their own country than abroad. Irish immigrants carried potatoes in 1719 from Ireland to Londonderry, New Hampshire. These potatoes became known, confusingly, as Irish potatoes, to distinguish them from the sweet potato of Virginia. It was finally in America that the potato gained full stature. Idaho potatoes, grown in volcanic ash soil, attain a phenomenal size and a flavor and texture when baked that is unequalled in the world. So ends the potato's story. From a humble beginning, it has become the world's second greatest food crop, with a yearly value greater than the annual production of gold and silver, with an affinity for the simplest peasant dish or the finest French cuisine, with a social and historical significance far above that of the exotic treasures sought by the men who first discovered it in the icy fastnesses of the Andes.

Baked Potatoes

To bake potatoes

Wash and dry potatoes of uniform size. Rub a little fat or oil on the well scrubbed potato to keep the skin soft. Bake in a 425° oven from 40 to 60 minutes or until tender. When done cut a gash in the potato, then pinch it. This allows steam to escape and keeps the potato fluffy. Add seasoning.

VARIATION

Cut baked potatoes lengthwise. Scoop out inside. Mash with butter, salt, pepper, paprika and grated cheese. Pile back into potato skins, brush with melted fat and brown in hot oven.

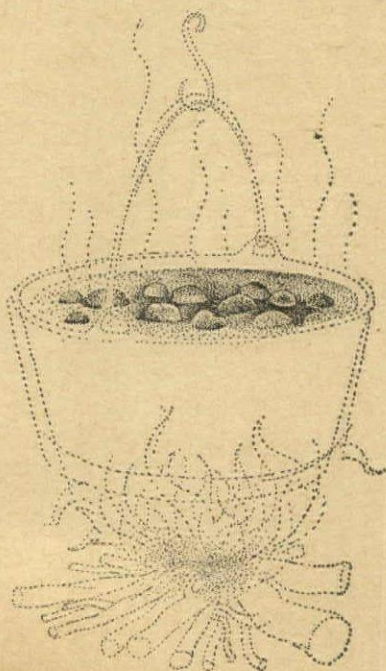
Baked Potato with Herbs

- 4 baking potatoes
- 4 tablespoons butter
- 2 tablespoons cream (sweet or sour)
- ½ teaspoon thyme
- ½ teaspoon chervil
- ½ teaspoon chives
- Salt, pepper

Bake potatoes until well done. Melt butter, add cream, herbs, salt and pepper. Scoop out inside of potato—mix well with the herb-butter mixture. Refill potatoes lightly and top with either a light sprinkling of paprika or grated cheese. Reheat thoroughly and serve hot. Serves 4.

Pitch Pine Potatoes

This method requires special equipment. Here is how it is done at Squaw Pan Lake in Maine. Heat the special kettle filled with pitch pine until the pitch is bubbling hot. Drop in 7 or 8 large baking potatoes. The



potatoes will sink immediately. As soon as they float, begin timing them and allow them to cook for 15 minutes. Remove with tongs or a skimmer, and place in several layers of newspapers, enough to allow you to roll it up and twist at both ends. Cut in two with a sharp knife by cutting through both the paper and the potato. Hold the potato by the twisted end of the paper to eat. Season with salt, pepper and butter.

Beef Stuffed Baked Potatoes

- 6 large potatoes
- ½ cup milk
- 2 tablespoons butter
- 1 teaspoon salt
- ½ teaspoon ground black pepper
- 1 lb. ground beef
- Parsley for garnish

Preheat oven to 450°. Wash potatoes and place on a baking pan. Bake until tender, about 1 hour. Cut off tops of potatoes. Scoop out centers into a bowl. Add milk, butter, salt and black pepper. Meanwhile brown meat. Add it to the mixture and beat until fluffy. Refill potato skins. Place in oven to brown, about 20 minutes. Garnish with parsley. Serves 6.

Potatoes Baked in Aluminum Foil

Scrub smooth Idaho baking potatoes or sweet potatoes. Dry with paper towels and rub very lightly with any roast meat or bacon drippings. Place on squares of aluminum foil and wrap, overlapping ends of foil. Bake, allowing about 10 minutes additional baking time. This method keeps the potato moister than in ordinary baking.

Baked Potatoes with Cheese Sauce

Bake 6 potatoes. While baking, chop 18 scallions, including tops. Melt ¼ cup butter. Blend in ¼ cup flour. Gradually add 2 cups milk, stirring constantly. Cook over moderate heat until thickened and smooth. Flavor with ½ teaspoon Worcestershire sauce, a few drops Tabasco sauce, dash of cayenne, and 1 teaspoon salt, and blend well. Then stir in 1½ cups grated processed strong cheese. Stir mixture until cheese melts.

Fold chopped scallions into sauce. Make crosswise gashes in top of each baked potato, turn back the flaps and fluff up pulp. Pour about ½ cup sauce over each and serve remainder in bowl, topped with a little chopped scallion. Serves 6.

VARIATIONS

Fluff up potatoes as they come from oven and serve over them in place of the cheese-onion sauce one of the following: creamed dried beef; creamed tuna fish; creamed leftover ham, chicken, fish or other meats; sour cream with chopped onions or chives.

Lobster Stuffed Potatoes

- 3 large white potatoes
- 1 tablespoon nonfat dry milk
- 1 tablespoon butter
- 1¾ teaspoons salt
- ⅛ teaspoon ground black pepper
- ½ cup hot water
- 1 teaspoon lemon juice
- 6-ounce can lobster
- 6 sprigs parsley

Preheat oven to 450°. Scrub potatoes and grease skins. Bake 45 to 60 minutes or until tender when pierced with the point of a knife. Split lengthwise in halves. Scoop out the inside. Mash with nonfat dry milk, butter, salt, ground black pepper and hot water. Blend in lemon juice and flaked lobster. Refill potato skins. Place under broiler to brown. Garnish each shell with a sprig of parsley. Serves 6.

Lemon Butter Potatoes

- 5 medium potatoes, sliced thin
- 2 tablespoons butter
- 1 teaspoon salt
- ⅛ teaspoon pepper
- 2 tablespoons lemon juice

Place potatoes in layers in a heatproof 1 quart casserole. Dot each layer with butter; season and sprinkle with lemon juice. Bake in slow (300°) oven until tender, about 1 hour. Serves 4-6.

Hungarian Potatoes

- 6 medium potatoes
- 3 tablespoons shortening
- 2 cups cottage cheese
- 3 tablespoons sour cream
- 2 eggs
- Salt

Wash and peel potatoes and slice thin. Sauté in hot shortening until tender; then turn into baking dish. Mix together remaining ingredients and pour over potatoes. Bake in slow (250°) oven for 10 minutes or until cheese is set. Serves 5-6.

Lorraine Potatoes

- 2 lbs. potatoes
- ½ cup hot shortening
- 1 tablespoon salt

$\frac{1}{2}$ cup grated cheese
2 eggs, slightly beaten
 $1\frac{1}{2}$ cups milk
 $\frac{1}{2}$ teaspoon nutmeg

Peel and slice potatoes thin. Sauté in fat in a covered saucepan, stirring frequently to prevent burning. Season with salt and place in greased $1\frac{1}{2}$ quart baking dish. Combine cheese, eggs, milk and nutmeg. Pour over potatoes. Cover dish and bake in hot (400°) oven for 10 minutes, or until the bottom is golden brown. Serves 4-6.

Potato and Onion Casserole

6 medium potatoes
6 medium onions
1 tablespoon chopped parsley
Salt and pepper
Pinch of thyme and sage
2 tablespoons butter or margarine

Peel and slice the potatoes and onions thin. Place a layer of potatoes and onions in a well greased casserole, sprinkling each layer lightly with seasoning and herbs; dot with butter. Repeat until the dish is full. Cover and bake in a slow (300°) oven 1 hour. Uncover; brown under broiler. Serves 6.

Melt-In-The-Mouth Potatoes

Pare six potatoes and cook in rapidly boiling salted water for 20 minutes, or until almost tender. Drain. Place in a small casserole, add 1 cup chicken stock and dot with butter. Bake in moderate (375°) oven for 20 minutes, or until stock is absorbed, turning potatoes occasionally. Serves 6.

Fried Potatoes

Country Style

Peel and slice thin enough raw potatoes to make one quart. Put in a frying pan with two tablespoons melted fat or meat drippings. Season with salt and pepper. Cover closely. Cook over medium heat 10-15 minutes or until well browned on the bottom. Turn and brown on the other side. Adroit cooks place overlapping slices all around the pan in a pattern and turn with enough care and skill to keep potatoes in one beautiful swirl. For special occasions, save steak trimmings, try out the beef fat, and use it to enhance the flavor of fried potatoes.

French Fried Potatoes

Cut pared potatoes in $\frac{3}{8}$ " strips lengthwise. Soak in cold, salted water an hour. Drain and dry thoroughly between towels. Fry a

few at a time in hot (370°) deep fat until light brown. Drain on absorbent paper. Sprinkle with salt and serve at once very hot. To make very crisp French fried potatoes, fry them twice. The first time they are removed from the fat quite pale, then returned to the fat to be browned just before serving. This shortens the last minute job considerably. You can French fry unpeeled potatoes if you wish.

French fries may be par-fried and stored in the freezer.

Prepare potatoes for French frying and partially fry in deep fat for about 4 minutes. While they are still white, translucent, and only partly cooked, drain them well, cool and place in vapor-proof containers and freeze. When ready to use, either finish frying them in deep fat, heat in a 450° oven about 10 minutes or finish off under broiler for about 5 minutes.

VARIATIONS

Shoestring Potatoes

These are cooked exactly like French fried potatoes but cut in very thin strips.

Waffled Potatoes and Potato Chips

Waffled potatoes are cut with a special cutter. Potato chips are cut in thin slices. Both are cooked like French fries.

Oven French Fried Potatoes

Prepare potatoes exactly as for French frying. Brush with fat or salad oil, bake in a 450° oven, basting frequently with melted fat until tender—45-50 minutes.

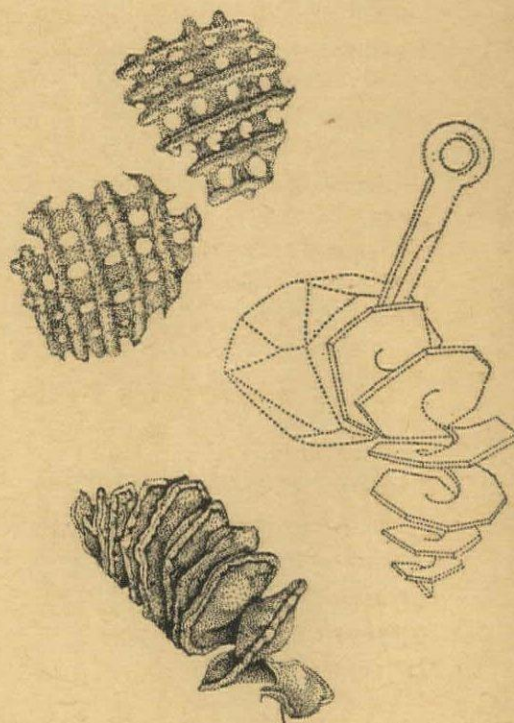
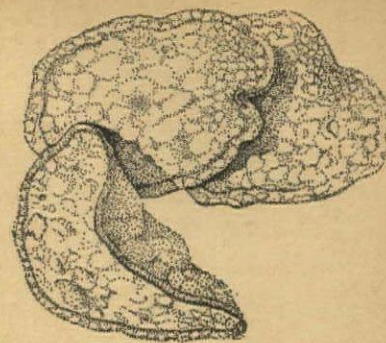
Garlic-Herb Fried Potatoes

3-4 medium size potatoes
4 tablespoons olive oil
2 cloves garlic, crushed
1 teaspoon rosemary
Salt and freshly ground pepper
Dash cayenne pepper

Peel and slice potatoes. In a skillet heat together the olive oil and garlic. Fry the potato slices a few at a time in the bubbling oil. Push one batch aside to make room for another. Brown slices well on both sides. Season each batch as it fries with rosemary, salt, pepper. Cooked this way in small amounts potatoes cook quickly. When potatoes are all cooked and tender, drain well on paper and serve very hot. Serves 4.

Hashed Brown Potatoes

Add chopped cooked potatoes to a little fat in a frying pan. Season with salt and pepper. Moisten with water—about $\frac{1}{4}$ cup



for 4 cups potatoes. Cook over low heat until brown on the bottom; do not stir. Serve them folded in half like an omelette. These are very good with some thinly sliced onion added, too.

Italian Potatoes

2 lbs. small potatoes
2 cloves garlic
1 medium onion
1 bunch parsley
2 tablespoons dill
2 tablespoons fat

Wash and peel potatoes. Boil in salted water until almost tender; drain. Chop fine the garlic, onion, parsley, and dill and add to potatoes; sauté in hot fat over a low heat until the potatoes are lightly browned. Serves 6.

Pancake Fried Potatoes

Peel and shred or thinly slice baking-type potatoes. Spread evenly and fry in a hot skillet with bacon or ham fat. Dot butter over the surface of the potatoes and add a

sprinkling of salt and freshly ground pepper. Keep potatoes in a thin layer in the skillet; cover and cook. Shake the skillet occasionally to be sure they are browning without burning. When potatoes are well browned underneath, turn them carefully in one piece as you do a pancake and brown the other side. Use about one potato to a person.

Herb Potatoes

10-12 small new potatoes

cooked in their skins

3 tablespoons butter or bacon fat

1 clove garlic

1 teaspoon each of chives, minced dill, parsley

Freshly ground pepper, salt

Peel potatoes. Heat the fat with the garlic. Remove garlic clove and brown potatoes evenly. Sprinkle with herbs and seasonings and serve very hot. Serves 4-6.

Potatoes with Mustard and Curry

6 potatoes, boiled and quartered

4 tablespoons melted fat

1 green pepper, finely diced

2 onions, minced

½ teaspoon curry powder

½ teaspoon dry mustard

Salt and pepper to taste

Heat the fat in a skillet. Add quartered potatoes. Sprinkle with the vegetables and seasonings. Fry gently, turning often till evenly browned. Serves 4-6.

Green Potatoes

6 medium potatoes

1 cup finely chopped raw spinach

1 cup chopped parsley

2 tablespoons shortening

Salt, pepper

Wash, peel and slice potatoes. Boil in salted water until almost tender; drain and dry over heat. Combine spinach and parsley and steam 7 to 10 minutes. Drain and add them to the potatoes. Sauté in hot shortening about 5 minutes. Season well with salt and pepper. Serves 6.

Pommes Soufflés

Use potatoes suitable for baking. Some varieties puff up better than others. Pare and cut potatoes in ¼" slices lengthwise. Have two kettles of deep fat. The first should be held at 225° to 230°, the second kettle at 425°. Soak the sliced potatoes in iced water about five minutes. Drain slices

thoroughly. Fry a few at a time for 4 to 5 minutes in the low temperature deep fat. Transfer partially fried potato slices to the kettle of hot fat and fry until golden brown and well puffed. Drain on a paper towel. Lightly salt and allow to cool.

Chef's Potato Cakes

Grate 2 cups of raw potatoes, add two tablespoons of onion chopped fine, a dash each of salt, pepper, thyme, and one well beaten egg. Shape into cakes and either bake on a well greased griddle or fry in deep fat. Serves 4.

Potato Pancakes

¼ cup milk

2 eggs

1 tablespoon diced onion

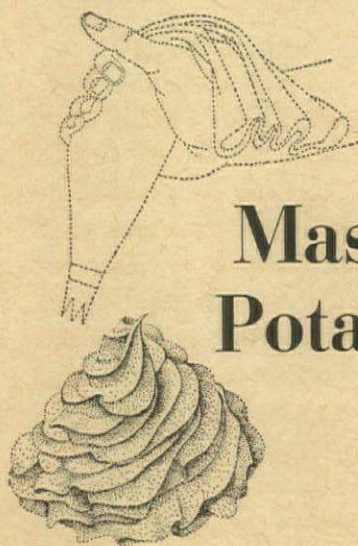
1½ teaspoons salt

1½ cups raw potato cut in ½" cubes

¼ cup flour

¼ teaspoon baking powder

Place all ingredients in electric blender. Blend just until lumps disappear, about 5 seconds. Drop batter by tablespoonfuls on greased moderately hot griddle. When they are brown on one side, turn and brown them on the other. Serve immediately. Makes 12 3" pancakes.



Mashed Potatoes

To mash potatoes:

Drain boiled old potatoes, shake pan over low heat to dry. Either mash with a potato masher, press through a ricer or beat in an electric mixer (start at slow speed). Add hot milk or light cream. Season with salt, pepper, butter. Whip till very smooth and fluffy. To keep hot:

Place over hot water.

Add a little more milk than usual and hold in a 300° oven, uncovered so a little of the liquid will evaporate.

Hold, covered, in an electric skillet

that has been turned to low heat.

Brown lightly under broiler with a generous sprinkling of paprika and a good dab of butter on top.

VARIATIONS

Use thick sour cream in place of all or part of milk.

Beat in or sprinkle on top one of the following: grated cheese; finely chopped parsley; finely chopped onion, scallion, or chives; poppy seed, celery seed, or powdered sage.

Add well beaten egg yolks along with the milk and seasonings.

Any of these variations is also excellent for mashed potato crust for a vegetable or meat pie.

leftover mashed potatoes can be used in any of the following ways:

Potato Cakes

Shape cold mashed potato into small cakes, roll in flour, fry until golden brown in a little fat, turning once.

Mashed Potato Balls

Roll cold mashed potato into balls. Dip in melted butter or a mixture of 2 tablespoons water, one egg and a dash of nutmeg or mace beaten well together. Roll in crushed cornflakes or grated cheese. Place in a greased pan and bake in a moderate oven until well heated through and lightly browned. Or drop the uncoated potato balls in deep fat and fry until well heated and lightly browned.

Potato Puff

To 3 cups mashed potato add one egg yolk, enough hot milk to moisten, 2 tablespoons melted fat, salt and pepper. Mix together well, then fold in one stiffly beaten egg white. Pile lightly onto a greased baking sheet. Bake in a moderate (375°) oven for about 30 minutes or until puffy and lightly browned.

Austrian Potato Cake

1½ lbs. potatoes, boiled

2 tablespoons chopped parsley

1 tablespoon chopped mint

1 tablespoon chopped chives

½ teaspoon dried sage

Dash of dried sweet marjoram

1 tablespoon butter

Salt to taste

Pinch of pepper

½ cup grated cheese

2 eggs, separated

Mash potatoes while still warm. Sauté parsley and herbs in butter. Add to potatoes with salt, pepper and cheese. Gradually stir in egg yolks. Beat egg whites until stiff and fold into potato mixture. Pour into a greased and floured 7" spring form cake pan. Bake in moderate (375°) oven 35 minutes. Serves 4.

Potato Soufflé

2 lbs. potatoes
2 tablespoons bacon fat
2 tablespoons flour
1 cup milk
¼ cup heavy cream
Salt to taste
½ cup grated cheese
3 eggs, separated

Cook unpeeled potatoes in boiling salted water until tender. Remove skins and mash. Melt fat in saucepan. Stir in flour until blended. Add milk and cook, stirring constantly, until smooth and thick. Stir in cream, salt to taste, cheese and slightly beaten egg yolks. Stir in mashed potatoes. Beat egg whites until stiff. Fold into potato mixture. Pour into a greased 1-quart baking dish. Bake in moderate (375°) oven for 45 minutes. Serve with horse radish, dill or caper sauce. Serves 4-6.

Tyrolean Potatoes

6 medium potatoes
1 cup hot milk
2 tablespoons flour
Salt
2 eggs
⅓ cup cheese (optional)
2 tablespoons butter, melted
1 small onion, chopped
½ cup dry bread crumbs

Peel, boil and mash potatoes. Add milk, flour and salt; beat until potatoes come away from sides of pan. Cool and beat in eggs and cheese. Dip a tablespoon into butter and scoop out potatoes in small mounds onto heated platter. Brown onion and crumbs in remaining butter, and top potato mounds. Serves 6.

Potato Dumplings

1 quart water
1 tablespoon salt
8 potatoes, quartered
½ cup flour
1 tablespoon butter
3 egg yolks, slightly beaten

Bring water to a boil, add salt and potatoes and let simmer 30 to 40 minutes or until

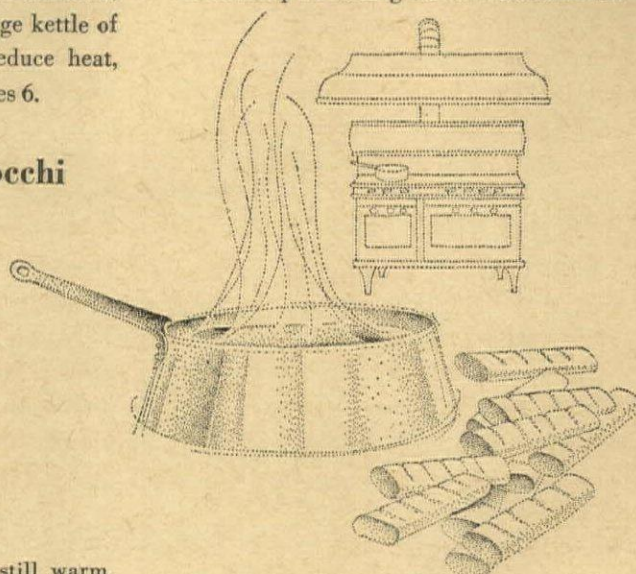
tender. Drain and press through ricer. Add ¼ cup flour, butter and egg yolks and mix well. Form into balls about 2" in diameter, roll in flour and drop into a large kettle of boiling salted water. Cover, reduce heat, and let simmer 12 minutes. Serves 6.

Swiss Potato Gnocchi

2 lbs. potatoes, cooked
1½ cups all-purpose flour
1 egg yolk, beaten
2 tablespoons chopped parsley
½ teaspoon poultry seasoning
2 teaspoons salt
1 cup finely diced onion
3 tablespoons bacon fat
½ cup browned butter

Mash potatoes while they are still warm. Work in flour, egg yolk, parsley and seasonings. Sauté onion in fat until tender. Blend with potato mixture. When dough is

smooth, shape into a roll 1" thick. Cut in 2" long pieces and flatten slightly with a fork. Drop in boiling salted water and sim-



mer 10 minutes. Drain, and cover with browned butter. Serve with tomato or mushroom sauce. Serves 4-5.

Scalloped and Creamed

Scalloped Potatoes

4 medium-size potatoes
Salt and freshly ground pepper
Flour
2 tablespoons butter
3 cups rich milk

Peel potatoes and slice thinly. Place half the potato slices in a greased baking dish, sprinkle with salt and pepper, and dredge with flour. Add remaining potatoes and add butter, salt and pepper. Pour milk over potatoes. Bake, covered, in moderate (375°) oven for 20-25 minutes. Remove cover and continue baking till lightly browned on top, about 10-15 minutes. Serves 4.

VARIATIONS

Add 2 tablespoons of chopped onion. Substitute beef or chicken broth for milk. Add 2-3 tablespoons of thick, sour cream on top of casserole. Sprinkle finely chopped chives or parsley on top.

Savory Scalloped Potatoes

4 cups sliced cooked potatoes
¼ cup diced onion
¼ cup celery leaves
2 sprigs parsley
3 tablespoons flour
¼ cup butter
1½ teaspoons salt
¼ teaspoon pepper

1½ cups milk
¼ cup grated cheese
Paprika

Place potato in a greased 1-quart baking dish. Place onion, celery, parsley, flour, butter, seasonings, and milk in electric blender. Mix until thoroughly blended, about 1 minute. Pour blended mixture over the potatoes. Sprinkle with grated cheese and paprika. Bake in moderate (350°) oven until bubbling and brown, about 50 minutes. Serves 6.

Caramel Potatoes

2 tablespoons butter
2 tablespoons flour
2 cups milk
½ teaspoon salt
Freshly ground pepper
3 cups raw potatoes, shredded

Make a thin well seasoned white sauce with the butter, flour, milk and seasonings. Add shredded raw potatoes to the hot sauce and pour into a well buttered casserole. Sprinkle with ½ teaspoon salt, pepper and dot generously with butter. Bake at 325° for 3-4 hours or until a caramel-like glaze forms on the potatoes. Serves 4-6.

Creamed Potatoes

Make a white sauce with 3 tablespoons flour, 3 tablespoons melted fat, 2 cups milk, 1½ teaspoons salt and freshly ground pep-

per. Stir constantly until mixture thickens. Add sliced or diced potatoes and heat thoroughly.

VARIATIONS

Add grated onion to the sauce.
Add grated cheese to the sauce.
Add fresh asparagus cut in 1" pieces.
Add fresh or canned peas.
Add pieces of cold, cooked meat.
Place any of these combinations in a baking dish topped with buttered crumbs and bake in a 350° oven for about an hour or until potatoes are tender. You may need to add a little more milk during baking.

Country Creamed Potatoes

1½ cups light cream
2 tablespoons butter
1 teaspoon onion juice
½ teaspoon salt
⅛ teaspoon pepper
3 cups diced cooked potatoes
Minced parsley

Add cream, butter, onion juice, salt and pepper to potatoes. Cover and simmer 20 to 30 minutes, or until slightly thickened, stirring occasionally. Sprinkle with parsley. Serves 6.

Very Special Creamy Potatoes

3 tablespoons butter
4 cups cooked potatoes, diced
Salt, freshly ground pepper
¼ cup cream

Melt butter in a skillet, add diced potatoes, sprinkle with salt and freshly ground pepper. Then dribble good rich cream over the potatoes—using as much as they will absorb. Heat well and serve. Serves 3-4.

Potatoes Chantilly

4 medium size Idaho potatoes
½ cup heavy cream
3 tablespoons butter
Salt and pepper
Chopped parsley
½ cup grated sharp cheese

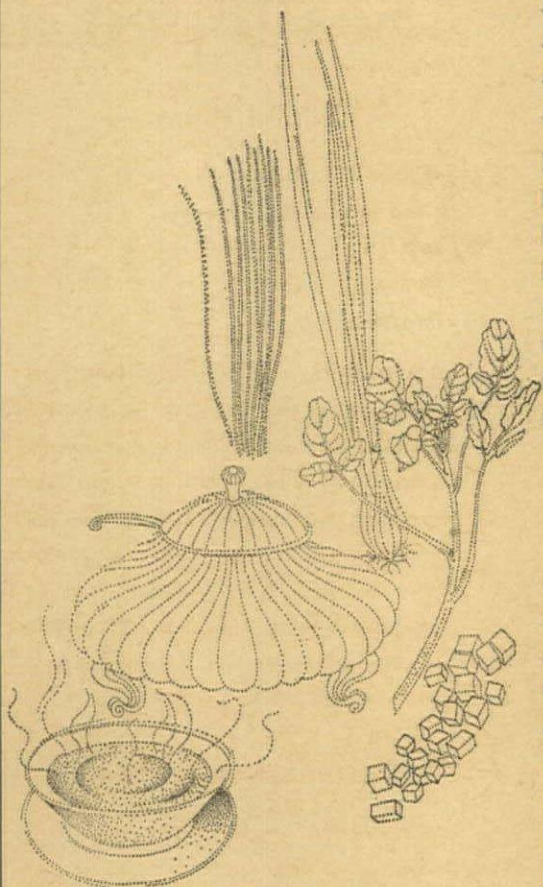
Peel and cut potatoes into thin strips as for French fries. Place in center of large piece of aluminum foil. Pour over the cream, dot with butter and sprinkle with seasonings, parsley and cheese. Bring foil up over potatoes and seal all edges together to make a tight package. Place on cookie sheet or other shallow pan and bake in a hot (425°) oven for 40 minutes. Serve in the aluminum foil. Potatoes will be deliciously soft with the cream and cheese practically absorbed. Serves 4-6.

Soups

Cream of Potato Soup

1 cup diced hot cooked potatoes
2 cups milk
1 tablespoon chopped onion
1 chicken bouillon cube
½ teaspoon salt
⅛ teaspoon pepper
2 sprigs parsley
1 teaspoon butter
Chopped chives

Place ingredients in electric blender in order indicated. Cover container and turn on blender. Mix about 1 minute. Pour into saucepan or double boiler and heat thoroughly over moderate heat, stirring frequently. Serve immediately in soup cups, sprinkled with chives. For a richer soup, stir in ½ cup light cream. Serves 4.



Green Potage

¼ cup sliced scallions
⅓ cup butter
2 cups diced raw potatoes
1 teaspoon salt
2 cups chicken broth
½ bunch water cress
1 cup spinach leaves, lightly packed
2 cups lettuce, torn into small pieces
Chopped chives or
Sour cream and paprika

Cook scallions in butter for about 5 minutes over moderate heat, stirring frequently. Add potatoes, salt, and chicken broth. Bring to boil and cook, covered, for 10 minutes. Add the water cress in coarse pieces, spinach leaves, and the torn up lettuce. Continue cooking until potatoes are tender, about 5 minutes longer. Strain off about 1 cup of broth. Place vegetables and remaining broth in blender. Cover container and turn on blender. Blend until smooth, add remaining broth and reheat. Serve garnished with chopped chives, or sour cream sprinkled with paprika. Serves 4.

Sweet Potato Soup

1½ cups diced cooked sweet potatoes
1 tablespoon butter
1 tablespoon flour
1½ teaspoons salt
¼ teaspoon ginger
⅛ teaspoon cinnamon
⅛ teaspoon nutmeg
1 tablespoon brown sugar
1 teaspoon Kitchen Bouquet
1½ cups chicken broth
1 cup milk

Place sweet potato, butter, flour, seasonings, brown sugar, Kitchen Bouquet and chicken broth in blender. Cover container and blend until contents are smooth, about 15 seconds. Pour into saucepan. Add milk. Cook, stirring constantly, until soup comes to boil. Let simmer over low heat for 5 minutes. Serve immediately. Serves 4.

Potato Soup with Swiss Cheese

10-12 firm potatoes
Butter
Salt
Cream
3 slices bacon
1 large white onion, diced
1 tablespoon chopped parsley
Dash each of nutmeg, cayenne pepper,
Mustard
1 teaspoon Worcestershire sauce
Top milk or light cream
Swiss cheese, grated

Boil and mash potatoes, and mix in the butter, salt and cream. Crisp the bacon and finely crumble it. Cook the onion in the bacon fat till tender but not dark. Add to mashed potatoes along with parsley, cayenne, mustard, nutmeg and Worcestershire. Add enough top milk or light cream to give the consistency of cream soup. Sprinkle crumbled bacon and grated cheese over the top and brown lightly in the oven. Serve piping hot. Serves 6.

Potato Chowder

- 2 strips bacon
- $\frac{1}{3}$ cup chopped onion
- 2 cups diced raw potatoes
- $\frac{1}{2}$ cup sliced fresh carrots
- 2 cups boiling water
- $1\frac{1}{2}$ teaspoons salt
- $\frac{1}{4}$ teaspoon ground sage
- $\frac{1}{8}$ teaspoon ground black pepper
- $\frac{1}{4}$ teaspoon paprika
- 1 teaspoon dried parsley flakes
- 2 tablespoons flour
- 2 cups milk

Fry bacon until crisp in a saucepan large enough for making soup. Remove bacon. Add onion and sauté until limp. Add potatoes, carrots, boiling water and salt. Cover and cook until vegetables are tender, 8 to 10 minutes. Add seasonings. Blend flour with $\frac{1}{4}$ cup of milk and add with the remaining milk to the vegetable mixture, stirring constantly. Heat until slightly thickened. Crumble bacon and sprinkle over the soup. Serves 4-6.

Chili Potato Soup

- 2 strips bacon
- $\frac{3}{8}$ cup chopped onion
- 3 cups diced potatoes
- 2 cups boiling water
- $1\frac{1}{2}$ teaspoons salt
- $2\frac{1}{2}$ cups milk
- $1\frac{1}{2}$ teaspoons chili powder
- $\frac{1}{4}$ teaspoon crumbled oregano leaves
- $\frac{1}{16}$ teaspoon garlic powder
- $\frac{1}{16}$ teaspoon ground black pepper
- Grated cheese, Parmesan, Cheddar or Monterey Jack

Fry bacon until crisp in the saucepan used for making the soup. Remove bacon. Add onion to hot bacon fat and sauté until limp. Add potatoes, boiling water and salt. Cover. Cook until potatoes are soft. Then mash, and add milk and seasonings. Heat thoroughly. Serve with grated cheese sprinkled over the top. Serves 6.

Salads

Apple-Potato Salad

- 6 cups cooked, sliced potatoes
- 1 cup diced celery
- $\frac{1}{2}$ cup diced green pepper
- 2 cups thinly sliced, unpeeled red apples
- $\frac{1}{4}$ cup minced onion
- Sour Cream Dressing

Combine potatoes, celery, green pepper, apples and onion. Add Sour Cream Dress-

ing. Mix well. Arrange on salad greens. Serves 8.

Sour Cream Dressing

- $\frac{1}{2}$ cup mayonnaise or salad dressing
- $\frac{1}{2}$ cup heavy sour cream
- $1\frac{1}{2}$ teaspoons salt
- Few grains pepper
- 2 teaspoons prepared mustard
- 1 tablespoon minced parsley
- $\frac{1}{4}$ teaspoon paprika

Combine all ingredients; mix well.

Curried Potato Salad

- 4 cups diced raw potatoes
- 1 teaspoon salt
- 1 teaspoon curry powder
- Boiling water
- 3 tablespoons French dressing
- 2 tablespoons fresh lemon juice
- 1 tablespoon grated onion
- $1\frac{3}{4}$ teaspoons salt
- $\frac{1}{8}$ teaspoon ground black pepper
- $\frac{1}{8}$ teaspoon garlic powder
- $\frac{1}{4}$ teaspoon curry powder
- $1\frac{1}{2}$ cups diced celery
- $\frac{1}{2}$ cup diced green pepper
- 2 diced hard-cooked eggs
- $\frac{1}{4}$ cup mayonnaise
- Crisp lettuce
- Paprika
- Fresh parsley

Cook potatoes with salt, 1 teaspoon curry powder and water to cover in a covered saucepan until tender (do not overcook). Drain. Add French dressing, lemon juice, onion and remaining seasonings. Marinate for 30 minutes or until potatoes are cold. Blend in celery, green pepper, eggs and mayonnaise. Serve on beds of crisp lettuce. Garnish each salad with a dash of paprika and a sprig of parsley. Serves 6.

German Potato Salad

- 8 slices bacon
- 3 tablespoons flour
- 4 teaspoons chopped onion
- $\frac{7}{8}$ cup vinegar
- $\frac{3}{8}$ cup water
- $\frac{1}{2}$ cup sugar
- 4 teaspoons salt
- $\frac{1}{2}$ teaspoon ground black pepper
- 1 teaspoon powdered dry mustard
- $\frac{1}{2}$ teaspoon crumbled whole rosemary leaves
- 2 quarts cooked diced potatoes
- $\frac{1}{2}$ cup chopped fresh parsley

Fry bacon until crisp. Remove from pan, drain and crumble. Add flour and onion to the bacon fat left in the pan. Stir in

vinegar, water, sugar, salt and spices. Cook only until mixture is of medium thickness. Add to potatoes, parsley and crumbled bacon. Mix carefully to prevent mashing the potatoes. Serves 8-10.

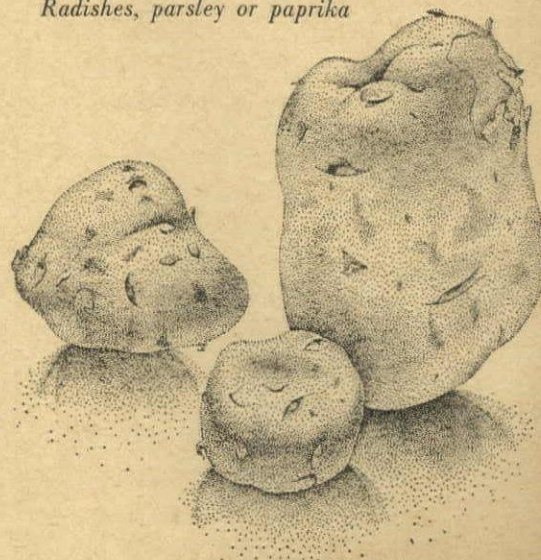
Hearty Potato Salad

- $1\frac{1}{2}$ cups sliced fresh mushrooms
- 6 tablespoons olive oil
- 4 tablespoons fresh lemon juice
- $\frac{1}{4}$ cup minced onion
- 1 teaspoon salt
- $\frac{1}{8}$ teaspoon ground black pepper
- 2 cups sliced cooked potatoes
- $\frac{1}{4}$ cup shredded raw carrots
- $\frac{1}{2}$ cup chopped celery
- 2 cups diced tongue
- 2 hard-cooked eggs
- Head of lettuce
- Mayonnaise dressing

Sauté mushrooms in olive oil until tender. Cool slightly. Add lemon juice, onion, salt and black pepper. Let stand until cold. Combine potatoes, carrots, celery and tongue. Pour mushroom mixture over all and marinate for at least an hour. Serve, garnished with sliced hard-cooked eggs on bed of lettuce. Serve mayonnaise separately. Serves 6.

Potato Salad with Piquant Salad Dressing

- 1 quart (4 cups) diced cooked cold potatoes
- $1\frac{1}{2}$ teaspoons salt
- 3 tablespoons French dressing
- 1 tablespoon fresh lemon juice
- $\frac{1}{8}$ teaspoon ground black pepper
- $\frac{1}{8}$ teaspoon garlic powder (optional)
- $1\frac{1}{2}$ cups diced celery
- $\frac{1}{2}$ cup diced green pepper
- 2 hard-cooked eggs, chopped
- $\frac{1}{3}$ cup Piquant Salad Dressing
- Lettuce or watercress
- 6 to 8 frankfurters
- 2 tablespoons butter
- Radishes, parsley or paprika



Combine the first six ingredients. Marinate 1 hour or more. Add celery, green pepper, eggs, and salad dressing. Mix lightly. Serve on lettuce or watercress with frankfurters heated in butter. Garnish with radishes, parsley or paprika. Serves 6 to 8.

Piquant Salad Dressing

3 tablespoons butter
2 tablespoons flour
1½ teaspoons salt
1 teaspoon powdered dry mustard
1 tablespoon sugar
½ teaspoon paprika
1¼ cups milk
2 egg yolks
⅓ cup cider vinegar
Dash of onion and garlic powder (optional)

Melt 3 tablespoons butter in a saucepan. Mix flour, salt, mustard, sugar and paprika and blend with the butter. Add 1 cup milk. Cook mixture to medium thickness, stirring constantly. Mix the remaining ¼ cup milk with the egg yolks; stir into the hot mixture. Add remaining ingredients. Cook over low heat until thickened. Chill. Serve over vegetable, sea food and meat salads. Makes 1½ cups.

Virginia Potato Salad

1 quart mashed potatoes (8 medium-size)
2 eggs, well beaten
2 hard-cooked eggs, chopped
1 tablespoon butter
1 teaspoon prepared mustard
1 tablespoon sugar
2 teaspoons salt
1 tablespoon vinegar
1 tablespoon chopped parsley
1 tablespoon grated onion

Mash potatoes as soon as they are cooked. Combine remaining ingredients, mixing well, and then beat this mixture into hot potatoes. Whip until light; cool and then chill. Serve garnished with water cress or parsley. Serves 8-10.

Potato Salad Supreme

Cook 3 lbs. potatoes in jackets till tender. Cool, peel, and slice thin. Fry ¼ cup diced bacon until it is crisp and lightly browned; add ¼ cup chopped onion. Cook for 1 minute. Blend in 1 tablespoon flour, 2 teaspoons salt, 1¼ tablespoons sugar, and pepper. Stir in ¾ cup cider vinegar and ½ cup water. Cook 10 minutes stirring well. Pour over sliced potatoes. Add ½ teaspoon celery seed, 3 tablespoons chopped parsley. Mix and serve warm. Excellent with boiled tongue, baked ham or corned beef. Serves 6.

Sweet Potatoes

Bacon Sweet Potatoes

6 medium-size sweet potatoes
Salt
Paprika
¼ cup butter
½ cup milk
½ cup chopped walnut meats
6 thin slices bacon

Bake well-scrubbed sweet potatoes in a hot (400°) oven one hour or until tender. Cut in halves lengthwise, scoop out insides and mash well. Add salt to taste, paprika, butter and milk, and beat mixture until fluffy. Fold in nuts, stuff into the six potato skins and lay slice of bacon across top of each. Place in hot oven and serve as soon as bacon is crisp. Serves 6.

Sweet Potato Pudding

3 large sweet potatoes, grated
2 medium-size onions, grated or minced
1 green pepper, chopped fine
2 tablespoons melted bacon fat
¼ teaspoon black pepper
⅛ teaspoon thyme
⅛ teaspoon marjoram
⅛ teaspoon sage

Mix all ingredients thoroughly. Place in a greased casserole, cover and bake in a moderate (350°) oven for 45 minutes or until potatoes are almost tender. Uncover and bake 15 minutes longer. Serves 6.

Sweet Potatoes Lucy

4 medium-size sweet potatoes
Salt and pepper
Mace
Milk
1 tablespoon Madeira

Bake potatoes and remove insides from shells; beat until light. Add salt and pepper to taste and a pinch of mace. Add milk to form a smooth mixture. Add the Madeira, a teaspoon per potato, and mix thoroughly. Refill potato shells, place under broiler until slightly browned. Serves 4.

Sweet Potato Pie

3 large sweet potatoes
2 eggs, separated
¼ teaspoon nutmeg
Dash of salt
2 tablespoons brown sugar
1 standard recipe plain pastry
2 tablespoons powdered sugar



Boil sweet potatoes until tender. Peel and mash. Add egg yolks, nutmeg, salt and brown sugar. Beat mixture until it is creamy. Turn into pastry-lined 8" pie pan. Bake in hot (400°) oven until crust browns, 20 to 25 minutes. Top with meringue made by beating egg whites with powdered sugar until mixture holds its shape. Brown lightly in a slow (300°) oven. Serves 4-6.

Stuffed Sweet Potatoes

6 medium-size sweet potatoes
½ lb. mushrooms, sliced
6 tablespoons butter
1 teaspoon salt
¼ teaspoon ground black pepper
2 eggs, beaten
⅓ cup fresh orange juice
2 tablespoons grated orange rind

Bake sweet potatoes in a 375° oven until tender, about 1 hour. Cut thin slice from the top of each potato, lengthwise, and carefully scoop out the insides. Mash. Sauté mushrooms in 4 tablespoons butter. Add to potatoes. Add remaining ingredients except butter. Mix well. Stuff potato skins with the mixture. Dot with remaining butter. Bake in 375° oven until brown—about 20 minutes. (This may be baked in a greased casserole instead of the potato skins if desired.) Serves 6.

Sherried Sweets


6 medium-size sweet potatoes
¼ cup sugar
Dash of powdered cloves
1 teaspoon grated lemon peel
3 tablespoons butter
¼ cup boiling water
¼ cup sherry

Peel and slice potatoes lengthwise into ½" strips. Arrange in a greased baking dish, sprinkle with sugar, cloves and lemon peel, then dot with butter. Add boiling water, cover and bake until done—about 30 minutes. Ignite sherry and add just before serving. Serves 6.

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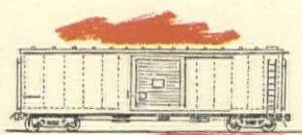


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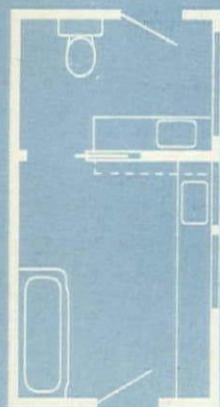
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ISLAND HOPPER (Continued from page 26)

I stayed at the Mountain Top, 1500 feet above sea level and the nights there were blessedly cool and the steaks wonderful.

Neighboring St. Croix is larger than St. Thomas, more serene and, I believe, more interesting. In its town of Christiansted are three stately colonial buildings, Danish Government House, the Fort, and the first church in the island. In the hills of St. Croix are ruins of plantation houses, and one has been rebuilt and turned into a first class hotel called The Buccaneer. Much wonderful antique furniture may be seen at La Grange, a guest house in Fredricksted where there is also magnificent silver and glass. At Richmond Plantation in Christiansted is a four-poster "wide as a battlefield, deep as a hay mow" that belonged to a Danish governor of long ago. The Danes of St. Croix are said to have had the biggest beds in the world.

They were plantation owners who named their estates for the women they loved. Sally's Fancy, Anna's Hope, Betsy's Jewel and Eliza's Retreat—the names are still used. In Christiansted an old building called Pink Fancy has been rebuilt about a swimming pool, turned into six little house-keeping apartments, and decorated by William Pahlmann. A girl I know rented an apartment in Pink Fancy and then hired a native cook for \$10 a week.

St. John, smallest of the Virgin trio, is off the island-hopping route. Because of its mountainous terrain, St. John has no landing strip. Old plantations have gone to bush and most of the island looks as though nobody had ever lived there. But on its northwest tip is a new 600-acre plantation resort created by Laurance Rockefeller, called Caneel Bay. He also has presented to the Government 9,500 acres of St. John's wild bush and white beaches for a national park.

Pan American makes more than 250 flights a week through the Caribbean, and round-trip passengers may stay over at any island. I had intended to stop, en route from St. Croix to St. Lucia, in Antigua and Martinique, but suddenly I decided to get to St. Lucia as soon as possible, for I remembered a little West Indian hotel called St. Antoine and went directly to it, and I was thankful to find it unchanged—the moonlight on the harbor, the crickets in the trees, the guavas in the coconut cream. My windows looked over the land-locked harbor, the Pitons and Diamond Rock, and I could see Martinique rising from the sea. I was the only guest, and

I had the manageress, the assistant manageress, two turbaned cooks, a barefoot chamber maid, two waitresses and the butler all to myself. Every morning a hen settled herself atop a pile of London newspapers on the drawing room table and laid an egg for my breakfast. And I had guavas and coconut cream three times a day.

The St. Antoine is, and for a long time will be, an old-fashioned West Indian hotel. Built as a private home and turned into a hotel, it was bequeathed by the old lady who owned it to relatives, the sons of her cousin. The gentlemen live in London. One of them, Major Aubrey Claude Davidson-Houston, was recently commissioned by Queen Elizabeth to paint portraits of herself and the Duke of Edinburgh. Informed of their surprise inheritance, the brothers gave orders that the hotel should be run exactly as the old lady would have wished. While the brothers live, barefoot servants will continue to wear turbans and hens will lay eggs in the drawing-room.

At Minvielle & Chastanet, Ltd., in the little city of Castries, I found *real* Madras, something that is seldom seen these days. Old-time Madras is hand-woven, has a pricked selvedge, neither runs nor bleeds, but mellows with age. And the more it is washed, the nicer it gets. I flew on to Barbados from St. Lucia.

Barbados is Britain's oldest and most English possession in the Caribbean. The island is washed on the east by the Atlantic and on the west by the Caribbean. If you like excitement, drive to the Crane and swim where the wild surf breaks. If you prefer tepid bathing, go to the Yacht Club whose facilities are extended to visitors. I was very comfortable at the Coral Reef Club, a cottage colony on the Saint James (or Platinum) Coast. My pretty room (linen sheets and down pillows) had a veranda where every day at breakfast and tea little yellow-breasted birds and tiny green lizards came to peck and nibble at the biscuits on my tray. The Club is on a particularly glorious beach where grass and trees grow almost to the water's edge. Service and meals are excellent.

In Barbados you might particularly enjoy Farley Hill (Belfontaine House in Alec Waugh's "Island in the Sun") and Sam Lord's castle, the finest mansion in the West Indies, named after an old time professional shipwrecker, and now a residential club. Barbados society had a cos-

(Continued on next page)

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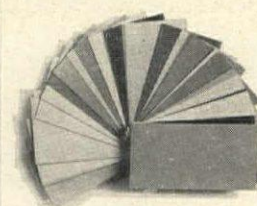
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DIARY OF AN ISLAND HOPPER (Continued)

tume ball in the castle last year and it was rumored that Mrs. Lord's ghost was prowling around the coatroom. The management denied this but it has been decided to hold the ball this year in the home of the Hon. Murtogh Guinness. The ball is scheduled during Barbados' first February Festival. Guests are to wear costumes dating from 1492 (when Columbus discovered the island) to 1626 (when the English took over), and American visitors are to receive special invitations.

Trinidad, the next stop, more prosperous than many British West Indian islands, has oil as the basis of its prosperity. Port of Spain, the capital, has a polyglot population of half a million—British, East Indian, Chinese, Negro, French, Portuguese and Spanish. It is a strange and exciting city, full of music—steel bands and calypso—Moslem mosques and Hindu temples. There are many things to see—a pitch lake, a zoo, the Royal Botanical Gardens, a cricket match, maybe a horse race, Queen's Park (generally called the Savannah) and the famous Queen's Park Hotel. The whole town revolves around the Park.

There are, I am sure, a number of good places to shop, but fate took me to Stecher's and there I saw an Ernest Borel watch that was twin to the one I was wearing. I bought mine in Boston for \$75. Stecher's price was \$32. In addition to his Swiss watches (some of which cost less than in Switzerland) Stecher sells jewelry, leather goods, perfume and china at Free Port prices. The currency of Trinidad is the British West Indies dollar and the tourist, for his American dollar, receives \$1.69 BWI.

Fritz Blackman on Abercromby Street, one of the best tailors in town, makes men's suits of imported tweeds and doeskins in 12 hours. He also sells cashmere sweaters for considerably less than they cost in the States.

It would be too bad to visit Trinidad without driving into the hills and along the palm-fringed coast to Maracas Bay. There is swimming off the rocks at Gasparee and beach bathing at Macqueripe. There is swimming too at the Trinidad Country Club, two miles from town, where membership privileges are extended to guests of Queen's Park. One thing you must surely do is go to Bel Air, an excellent restaurant near the airport. There, while eating under the stars, you may listen to calypso and watch the world's first

limbo dancer put on his incredible act.

Many visitors to Port of Spain visit Tobago, a beguiling, beach-girt, unspoiled island 20 miles off the coast of Trinidad, where the hills are like green walls, and where the land is level, immortelle, a plant called "madre de cocoa" locally because it shades the little cocoa trees, blossoms pink and scarlet. The woods are full of birds and flowers you never saw before, and butterflies abound in every flowering bush.

Several of the hotels are in the hills. On Saturday nights planters and visitors meet at Robinson Crusoe Hotel, social center of the island. I stayed at Arnos Vale, in a tropical forest above the sea. Trinidad is called "the land of the humming bird," but in Arnos Vale I saw ten of them. They dropped from nowhere into a hibiscus bush, darting on jeweled wings among the blossoms, pirouetting as they clung and, all at once, they vanished. It was with considerable regret that I left this idyllic spot for Curaçao "Bargain Capital of the Caribbean."

Several ports of the West Indies say that they are "free" but Curaçao with a 3.3 per cent handling charge is the best place to shop. Prices on quality merchandise average about half of U. S. prices. Spritzer & Fuhrmann (diamond tiaras, ropes of pearls, emeralds, rubies, china, silver, etc.) is Curaçao's most famous store. Others worth visiting are: De Gouden Beker (The Golden Tankard), specializing in baroque Dutch silver, La Casa Amarilla (The Yellow House), where French perfumes sell for \$12.50 for two ounces which in New York would cost \$40.

When I left Curaçao on a Clipper bound for Haiti, I regretted not having bought a Madagascar alligator bag, but presently the stewardess was serving cocktails, and soon there was luncheon with wine, and, ah well, the 500 miles from Curaçao to Haiti was a delightful trip. Upon arriving, I drove to the Riviera, the newest hotel in Port au Prince.

Port au Prince is a noisy place, full of crowing roosters and barking dogs and people who sing and talk at the top of their voices. In the hills it is quieter, and there you can hear voodoo drums beating through the stillness. I love the smell of the charcoal pots and blossoms opening in the night; I love the blue sea and the direful mountains and the way darkness falls and all the stars come out.

Haiti's school of primitive painting started some 15 years ago when a New Yorker named DeWitt Peters went to Port au Prince to teach English. Peters was impressed by the talent of some of his pupils, who painted decorations on the walls of their thatched huts, and he encouraged them to do more.

A voodoo priest named Hector Hyppolite, a housepainter by trade, who painted in house enamel on heavy cardboard, became one of the country's outstanding artists. Within a few years Hyppolite's paintings were selling for \$350 apiece, and he had hired a private fisherman to provide his meals.

Haiti has an Art School now, and the paintings of star pupils are snatched up by American collectors. To see some of their most delightful work, go to the Episcopal Cathedral in Port au Prince, where local artists have depicted Christ and his contemporaries as Haitians in Haitian villages, and then visit the Centre d'Art, still run by Mr. Peters.

Pan America's big Clipper took me from Port au Prince to Kingston, Jamaica, where I loaded up with in-bond bargains. In-bond shopping was a new experience and here's the way the system works: You choose from price-tagged articles, pay for them, give the clerk your address—plane, ship, or home. If you buy heavy merchandise, you will naturally have it sent home. If you buy small articles, they will be delivered to you when you leave Jamaica, at the airport or shipside—all purchases completely exempt from local duties.

Besides the fun any woman gets from shopping for bargains, I figured that the money saved on my purchases practically gave me a free trip. But not everybody likes to fly. There are other ways of visiting the islands; here they are:

Ships that call at various West Indian islands include those of the Alcoa Steamship Co., Bull Line, Canadian National Steamships, Delta Line, Grace Line, Moore McCormack Lines, Panama Line, Royal Netherlands Steamship Co. and United Fruit Co.

The islands are also served by several major airlines in addition to Pan American World Airways, among them Air France, Avianca, B.O.A.C. (British Overseas Airways Corp.), B.W.I.A. (British West Indian Airways), Caribair, Delta Airlines and KLM (Royal Dutch Airlines). END

H&G'S ARMCHAIR GUIDE TO LANDSCAPING COSTS

Actual costs for specific projects vary from one locality to another. These figures will help you talk intelligently with designers, contractors, nursery men. As for complete landscaping, the rule-of-thumb still says: 10% of house cost.

LANDSCAPING DETAIL	MATERIALS AND PREPARATION	COST OF MATERIAL
Lawn per 1,000 sq. ft. (add 30% for labor)	If needed: 12½ cub. yds. topsoil (4" depth)	\$43.75
	3 bales peatmoss or 300 lbs. leafmold	\$15.00 \$12.00
	200 lbs. gypsum (if soil is clay)	\$5.00
	50 lbs. limestone (if needed)	\$1.00
	30 lbs. 5-10-5 fertilizer	\$1.65
	35 lbs. superphosphate	\$1.25
	5 lbs. lawn seed	\$7.50

BASIC LAWN COSTS (not including labor) \$66.15—\$75.15

Sod	Cultivated (laid on graded land)	\$.20/sq. ft. (prices include fertilizer)
	Ordinary pasture	\$.14/sq. ft.

TREES	SPECIES	NURSERY COST PER PLANT
Deciduous, large (add 30% for labor)	Pin oak	\$40—\$135
	Maples	2"—4" caliper
	Sugar, Red	(trunk measured 6" above ground)
	Sweet gum	
Evergreens (typical)	Pines	\$12—\$18
	White, Austrian	4'—5'
	Spruces	
	Norway, Oriental	
	Firs	
Small accent trees	Fraser, Veitch, White	
	Goldenchain, Crabapple, Hawthorn, Oxydendrum	\$15—\$25 7'—8'
	Dogwood	\$20—\$35
	Japanese red maple	\$12—\$16 2½'—3'

SHRUBS	SPECIES	NURSERY COST PER PLANT	SPACING
Hedge plants (add 30% for labor)	Hicks yew (18"—24")	\$6.60	20"—24"
	Canadian hemlock (2'—2½')	\$6.00	3'
	California privet (3'—4')	\$.35	6"—1'
	Abelia grandiflora (18"—24")	\$3.00	3'
	Five leaved aralia (2'—3')	\$1.95	3'

SHRUBS	SPECIES	NURSERY COST
Foundation planting Deciduous	Forsythia, kerria, honeysuckle, cinque- foil, Hugo's rose, snowberry, spiraea, viburnum	\$50—\$75 (border 4' x 50')
	Hybrid lilac, white fringe, enkianthus, cotoneaster, dwarf winged euonymus	\$100—\$125 (border 4' x 50')

(Continued on page 125)



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THE WORLD OF P. G. WODEHOUSE (Continued from page 9)

double brandies, tailors, ties, gold, unreliable horses. It is unruffled until women, in their dishonest way, mess it up. Women intrigue, they issue "glassy stares," they "kick," they are maddening. They are everything a schoolboy means by the shameful word "sister." But by the time the masculine tradition has come down to Wodehouse those pretty creatures are to be wondered at: they are unnecessary. After all, sisters are unnecessary. Innocent and Tennysonian, Mr. Wodehouse rewrites Fielding and Smollett without sex. His romantic evasion of sex marks him off completely from his younger contemporaries.

So also does the sunniness of his revels. The masculine school has always liked elaborate plots confidently exploited, for these bring out its fundamental admiration for cunning. No mad unproductive melancholy here. All Wodehouse's stories are success stories and they rely on the well tried, stock devices, especially on the old device of making a group of people converge on the same spot with different objectives. Confusion, masquerade, pursuit, repetition, reversals of situation: they all buzz happily together. The millionaire who is stuck up by a Chicago gunman in France gets out of it by borrowing money from the gunman. Apply repetition and it is funnier: he had been stuck up by the same gunman in Chicago years before. Wooster, or some other knight errant from Yale, Broadway or wherever it is, always succeeds in rescuing the damsel in distress. They appease senators, conquer dragon-like aunts and interfering sisters, save the reputations of pedigree pigs and come out, battered, but victorious over tutors, secretaries, interior decorators, Chekov readers and Momma in all her forms.

The mad school of comedy has no planned objectives like this. Its follies exist for their own sake and thrive on brains, melancholy and bad health. Don Quixote dies, Uncle Toby never quite gets the Widow Wadman; in Ronald Firbank the Archduchesses die and their souls pass into the Champs Élysées.

Comics of the masculine kind are notorious non-stayers. They are tamed, in England, by clubs and in the Americas by universities—the Drones has been the ruin of English humor, just as McGill killed Stephen Leacock—

and thin away into gentlemanliness and urbanity. Mr. Wodehouse ran into this shallows of the club joke when he wrote about golf. He broke out of that. The reason for his resilience lies in his passion for all the stock devices of his art. His inventiveness is exuberant and his delight in language is almost scholarly. He has by far the finest collection of contemporary clichés, slang and catch-phrases up to the I-couldn't-care-less-agree-more period. He is a dabster at buried literary metaphor:

"Did he tell you anything?"

"Oysters garrulous and tombs chatty by comparison."

He has a subtler power over monosyllables than masters like Noel Coward or Thurber, for his are trials of strength and are liable to absurd lyrical blossoming. He is romantic and they are not:

"I say Bertie," he said after a pause of about half an hour.

"Hallo."

"Do you like the name Mabel?"

"No."

"No?"

"No."

"You don't think there is a kind of music in the word like the wind rustling gently through the tree-tops?"

"No."

This is a typical cadence. Repetitions always fascinate him even in the sinister language of children. We remember the dubious figure of Prudence Baxter, female and already maddening, speaking of her rag doll:

"I'm going to call it Gertrude. And I shall undress it every night and put it to bed, and wake it up in the morning and dress it and put it to bed at night, and wake it up next morning and dress it."

He has the art of reviving a dead sentence with a single word:

"Jeeves," I said.

"Sir?" said Jeeves. He had been clearing away the breakfast things, but at the sound of the young master's voice cheesed it courteously.

The resources of language play up to the elegances of his invention and to the varieties of comic style, never switched on for too long: the burlesque, the mock heroic, the asinine, bathos and a continual underlying dryness. The Vicomte in *Hot Water* is apparently drowning:

"Many men in Packy's posi-

tion would have shrunk from diving in to the rescue fully clad," cries the heroic Wodehouse.

And adds: "Packy was one of them."

He might have exhausted himself. It could be argued that the line and continuity in the Jeeves saga are cleaner and quicker than they are in the Blandings period; but there has been an enriching process. Whereas in the Jeeves period he did not know, he said, how much of the "terrain" to "bung in," he has become, later, quite a hand at potting out a few bits of pastoral scenery with a scholarly wink on his face. He has filled out with literary references and, in the ironical sense, he is very nearly as literary as Jane Austen was in *Northanger Abbey*. The Silly Ass, the Teddy Bear, the Drones' member was well educated; his comedy arises out of a sort of war with the clichés of the English upper class—the schoolboy's war.

There are two sociological points to make. Wodehouse is entirely middle class, with a tendency to go up in the world. The schoolboy from the minor Public School dreams of being "a man about town." It is the daydream of pre-war, well-off suburbia. The other point concerns this ideal: the ideal of the silly ass, the brainless man of dash and honour. This is an aristocratic fantasy, a very typical English commercial pretence. H. G. Wells' lower middle class Mr. Polly has the same romantic notions. Idleness is the great English dream. Yet it is clear that the Silly Ass and Man about Town were dead as social types, long before Wodehouse established them in literature. They were replaced, as comic ideals, by the figure of the Cad—in Evelyn Waugh, for example; by various melancholy lunatics; and now by the lower class dandy, the ill-natured Teddy Boy, the recalcitrant, living in the chaotic world not of the Cad's bad manners but of no manners at all. Wodehouse is indeed isolated and dated; but that does not imperil his cloud-cuckooland, for it is elaborately constructed and perfected. He has all the strength of the writers of artificial comedy who, because they are artificial, can draw on every device of laughter. And, if he goes down in the end, the historian of the effect of the English Public School system on English speech will be left with a gold mine. **END**

LANDSCAPING COSTS (Continued)

SHRUBS	SPECIES	NURSERY COST	
Evergreens (add 30% for labor)	Yew, holly, azalea, mountain laurel, pieris	\$150—\$175 (border 4' x 48')	
Ground covers All evergreen (add 30% for labor)	English ivy	\$.35	16"
	Pachysandra (2½" pots)	\$.15	plant 3 to 1 sq. ft.
	Vinca minor (3" pots) (myrtle or periwinkle)	\$.35	plant 2 to 1 sq. ft.
LANDSCAPING DETAIL	MATERIAL	COST	
Fences (add 10%—25% for labor to erect)	Woven wood Panel: 3' wide 6' 6" high	\$2.10/lineal ft.	
	Framework	\$.55/lineal ft.	
	Gate: 3' wide	\$30.00	
	Split rail 10' section (2 rails, 1 post)	\$3.85	
	Corner or end posts	\$2.50 each	
	Picket fence 2" x 3" rails	\$.07/ft.	
	3' pickets	\$.16/ft.	
	posts	\$.19/ft.	
Walls	Dry wall	\$2.25 per sq. ft.	
	Stone or brick in concrete with footing	\$3.00 per sq. ft.	
	Concrete block retaining wall	\$1.10/sq. ft. \$1.20/sq. ft. (if plastered)	
Terrace Basis: 12' x 36' (432 sq. ft.) Add \$3 per hour for masons' time	Heavy, square cut flagstone on 5" deep sand	Sand.....\$4.00/ 100 sq. ft. Flagstone...\$.55 per sq. ft. TOTAL.....\$253.60	
	brick	slightly more than flagstone because of longer laying time	
	Irregular paved surface edged with old bricks; 5" concrete over 5" sand	\$1.50—\$1.75 /sq. ft. TOTAL—\$648—\$756	
Steps	Flat stone in concrete	including labor \$2.75/sq. ft.	
	Granite or brick	including labor \$3.00/sq. ft.	
Pool Basis: 9' x 5' x 18"	Reinforced concrete walls and bottom	TOTAL—\$450—\$500 (includes drainage pipe or overflow to drywell)	
Paths set 27" center to center	Heavy sq. cut flagstone	\$.55/sq. ft.	
	Thin sq. flagstone	\$.48/sq. ft.	
	Colored irregular flagstone	\$.38/sq. ft.	
	Black irregular flagstone	\$.25/sq. ft.	
	Brick (4' x 20' laid on 5" sand)	\$30.00 labor \$2.50/hr. extra	
	Bituminous (4" crushed stone foundation)	\$2.75—\$3.25/sq. yd.	
	Tanbark 3" thick and rolled (30' x 3' requires 100 lbs.)	\$4.75/100 lbs. \$35.00 per ton, f.o.b.; delivery extra	
Metal edging	Galvanized 4" x 45', strips	\$4.98	
	Aluminum 4" x 40', roll	\$4.95	
	Steel 3/16" thick, 5" wide	\$.50—\$.55 per lineal ft.	

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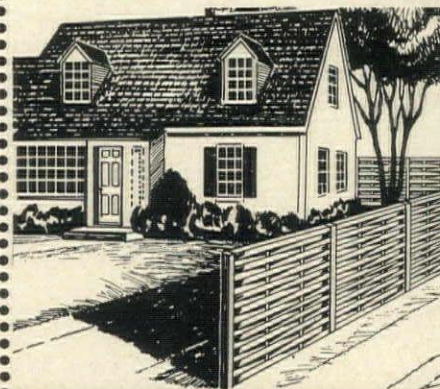
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Available to everyone are handsome new blanket materials in fleecy wool, in color-fast, man-made blends and fabrics, in electronic warmth and zephyr-light body. They combine sturdy wearing quality with luxurious softness and will safely go into the washing machine or return from the dry cleaner with shape and color unchanged. When next you go blanket shopping, look for warmth in relation to weight, the texture or fresh "feel" of a blanket, and its ability to maintain nap and substance.

Basically there are three weights to consider: 1. for regular winter protection. 2. medium weight for in-between seasons. 3. light or sheer for hot summer weather (particularly good in air-conditioned bedrooms). In addition there are lightweight automatic blankets with fitted corners for easier bedmaking. The double size has a dual control and automatically adjusts to temperature changes. Blanket sizes for the most part are standard: from crib size to twin (single), 65"-72" wide x 90" long; the double size, 80" x 90"; and king size, 90" x 108".

Inferior blanket fabrics, as with any so-called bargain, are a matter of "much cry and little wool". Your wisest selections lie in the field of traditional wool with its natural crimp and insulating power; washable, moth-resistant Orlon, a remarkably warm Du Pont fiber (available last year only in white but now in pastels and vivid colors); and the man-made Chemstrand fiber, Acrilan, of unusual comfort, durability, and color appeal. Among blanket blends, there are less expensive materials made of fiber mixtures that combine rayon, wool, cotton, nylon, etc., and from which you can expect good service at smaller cost if you choose wisely. For sheer opulence, there are the luxury fibers: cashmere, camel's hair and Kashmir goat hair. These, however, do not wear like iron. They must be treated as a precious fiber, never to be hand or machine washed. Blanket prices begin at \$5-\$10 for the blends, range from \$15-\$20 for the man-made fabrics, and from \$10 to \$75 for wool blankets.

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(Continued)

To judge a blanket's quality, look for resilience and warmth without bulk, a non-pebbling surface, easy cleaning, minimum shrinkage, moth and mildew resistance, freedom from static electricity and non-fading colors.

There is an infinite choice of designs and textures, both in wool, Orlon, Acrilan, and fiber blends. New weaves and new mergers of printed material permit a much wider latitude in creative effects. Printed and woven borders contain small flowers, tiny bouquets, scattered petals and other flower patterns, and these often match sheets, pillow cases and, in some instances, wallpaper. Of particular textural interest are tweed effects, stripes, Mondrian-inspired abstract designs; the sculptured look of sunburst motifs in blanket centers; the "carved" quality of rugs; small-scale plaids, and three-block colors with printed overlaid.

Blanket color contrasts are bold and provocative. Among solid tones you will find clear, restful pastels, shades of vivid intensity, and accent colors to be matched or co-ordinated with your over-all bedroom scheme. Colored or monotone bindings in rayon or nylon satin tend to be wider and may edge all four sides of a blanket. Or a binding can be bought for an older blanket to renew worn edges.

As a rule, most blankets should be cleaned frequently but gently. Wool, for instance, can be dry cleaned and laundered, either by hand or in a washing machine. But if laundered by machine, a blanket first should be soaked for about 15 minutes and then washed for only a minute or two. In washing by hand, use a mild soap or detergent and enough warm water (100° F) so that the blanket floats freely. Hang to dry in the shade and restore the nap with brushing or a light shaking. Orlon and Acrilan blankets may be machine or hand washed, or dry cleaned. They can be put away in small closet spaces without any special proofing or precaution. Only a thoroughly clean wool blanket may be stored safely without the risk of invasion by moths. Place it in a tightly zippered, dust and moisture-proof bag, and store in a cool, airy and dry place. Automatic blankets are washable either in your machine or by hand. But do not have them dry cleaned, for the process may injure wiring insulation.

If you would "be not the first by whom the new is tried, nor yet the last to lay old aside", this guide to blankets can help you regard them with a critical and appreciative eye.

END

SHOPPING INFORMATION

All prices approximate. Include Fed. Tax.

Table of the Month

Page 49, top, left:

Flatware: Lunt "Contrast" 4-piece place setting, \$18.75. At J. Herbert Hall, 420 East Colorado St., Pasadena, Calif.

Place mat fabric: 54" rayon and cotton, \$6.70 a yard. Caro & Upright (through decorators).

Crystal, Orrefors "Baltic" pattern, sepia color; designed by Simon Gate: goblet, \$2.75 each; claret glass, \$1.75 each. At Plummery, 504 South Lake St., Pasadena, Calif.

Heath stoneware: dinner plate, \$28.80 a dozen; cups, \$20 a dozen; saucers, \$12.40 a dozen. At Contemporary Interiors, 15245 Sunset Blvd., Pacific Palisades, Calif.

Bowl, low grade silver Indian import; antique, 20" diameter; \$119. Teresa McLaughlin (through decorators).

Top, right:

Flatware: Lunt "Contrast" 4-piece setting, \$18.75. At J. Herbert Hall, 420 East Colorado Street, Pasadena, Calif.

Tablecloth fabric: 54" rayon and cotton, \$6.70 a yard. Caro & Upright (through decorators).

Napkins, linen, 17" x 17", 75c each. At Van Keppel-Green, 116 South Lasky Drive, Beverly Hills, Calif.

Crystal, "Silja" pattern, designed by Kaj Franck: goblet, \$1.70 each; wine glasses, \$1.30 each. At Georg Jensen, New York.

Ceramic bowl, 23" x 21" x 7", \$57.50. Brass and walnut salt shaker, pepper grinder, \$20 a pair. At Van Keppel-Green, 116 South Lasky Drive, Beverly Hills, Calif.

Bowl (holding cigarettes) 5" diameter, \$3; 8" plate, \$3; both Japanese Tamba ware. At Japanese Center, 8900 Beverly Blvd., Los Angeles, Calif.

Bottom:

Flatware: Lunt "Contrast" 4-piece setting, \$18.75. Ash trays, cut crystal German imports, \$6.75 each. At J. Herbert Hall, 420 East Colorado Street, Pasadena, Calif.

Tablecloth fabric: 54" rayon and cotton, \$6.70 a yard. Caro & Upright (through decorators).

Crystal, "Tara" pattern from Czechoslovakia: goblets, \$5 each; wine glasses, \$5 each. At Van Keppel-Green, 116 South Lasky Drive, Beverly Hills, Calif.

Dinner plate, 12", contemporary Italian pewter, \$35 each. At Romanoff Wine & Gifts, 140 South Rodeo, Beverly Hills, Calif.

Arrangement in brass bowl by Joseph Copp, 11950 San Vincente Blvd., Los Angeles.

The table settings were designed by Ellen Sheridan.

Decorate for repose

Page 65:

Bed, painted white and gold, 4'6" wide. Baker Furniture Co.

Coverlet, Swiss embroidered muslin, \$39.50; petticoat, Tambour embroidery, \$37.50; fabric for tester valance, Tambour embroidery, \$2.50 a yard; curtains, Swiss embroidered muslin, 99" long, \$22.50 a pair. Ottavia, Inc.

Pink lining for coverlet and tester,

Carina cotton, 45" wide, \$2.50 a yard. Craig Creations.

Rug, deep pile "Karaleau," all wool; 9' x 12', \$294. Karastan.

Brass chair, orange felt seat, \$165; tripod table, round marble top, brass legs, \$65. At Luberto Designs, 931 Second Avenue, New York, N. Y.

Old Meissen ware, onion pattern: coffee pot, \$38; sugar bowl, \$20; creamer, \$20; scalloped edge coffee cup and saucer, \$16.50. At The Art Exchange, 908 Third Avenue, New York, N. Y.

Beidermeier table in window, satinwood, oval, \$390; mirror, brass frame, 52"x29", \$270. At Accessories & Design, 112 East 55th Street, New York, N. Y.

Crystal vase, \$15; Brass tray, from a collection of gallery trays, at Lord & Taylor, New York, N. Y.

Powder box, \$180; perfume bottle, \$90; both pink opaline. At David Weiss, 863 Third Avenue, New York, N. Y.

Lamp, white ceramic with white shade, \$60. At Norman Perry, Inc., Plymouth, N.H.

Page 66, top, left:

Embroidered bedspread, "Metropolitan"; washable, color-fast, pre-shrunk; designed by Joseph B. Platt. Cabin Crafts.

Bottom, left:

Credenza, 18th century French Provincial; waxed walnut finish; \$550. At Old Versailles, 152 East 53rd St., N.Y.

Bedspread, "Riviera," Avisco tufted; twin size, \$12.95. Morgan-Jones, Inc. Blanket, "Wonderlight" summer sheer (Orlon, lambs' wool, silk); twin size, \$9.95. Springfield Woolen Mills.

Sheet, "Glo-Stripe," white percale with pink, white and gold metallic striped border; 81"x108", \$4.49. Bates.

Sheet, "Blossom Spray" print on Supercalc; 81"x108", \$9.95 each; matching bath towel, 25"x50", \$4; washcloth, 75c each. Wamsutta Mills.

Center:

Directoire bed, walnut, painted black with gold design, pediment, knobs. Jacques Bodart (through decorators).

Sheet, twin size Duracalc, \$3.59 each; matching pillow case, \$1.10 each; striped blanket, nylon, rayon and cotton blend, 72"x90", \$10.95. Fieldcrest.

Right:

Bed, brass headboard, walnut slats, oil finished; 54" wide; designed by Milo Baughman. Cassard & Walker (through decorators).

Sheet and pillow cases, "Grecian Rose." Pink percale with pink and white woven border. Sheet, 81"x108", two pillow cases, \$8.95 a set. Dan River Textiles.

Blanket, "Lamar," all wool, Siamese Pink; 65"x90", \$32.50. St. Marys Woolen Mills.

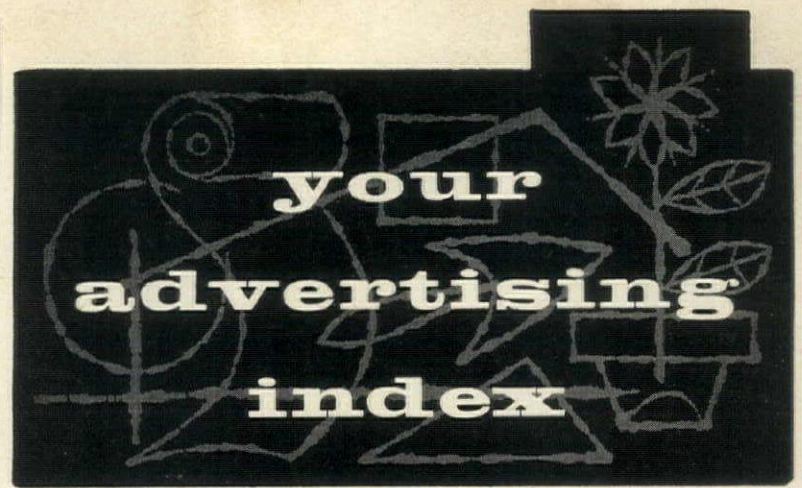
Neck roll with music box, nylon slip-on cover, \$9.95; satin eye shade, \$2.75. At Schoenfeld Linens, 50 East 57th St., New York, N. Y.

Page 67, top, right:

Headboard, rattan inside peel and core, natural finish; 48" high, 39" wide, \$48; peacock chair, natural rattan, \$65. At Maybush Shop, 603 Madison Ave., New York.

Carpet, "Rajah," Spunvis rayon in carved diamond pattern; 4'x6', \$32.50. Needle tuft Rug Mills.

(Continued on next page)



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SHOPPING INFORMATION (Continued)

Sheets, "Flower Fantasy," hand screen printed in four colors on white percale; 72"x108", \$3.98 each; matching pillow case, \$1.19; matching cotton blanket, 72"x90", \$4.98. Solid color cotton blanket, 72"x90", \$4.98. Cannon Mills. Dust ruffle, single or double size, \$7.98; cafe curtains, "Flower Fantasy" (match sheets, pillow case), \$5.98 a pair. N. Sumergrade & Sons.

Bed tray, white wicker frame, Formica top, \$24.95. At Hammacher Schlemmer, 145 East 57th St., New York, N. Y. Place mat, \$2.50; napkin, \$1.25, both handwoven, from Sweden. "Verra" Finnish juice glass, \$1.20; "Ingrid" stainless steel teaspoon, 70c; matching butter knife, 80c; buffalo horn spoon, 90c; Danish stainless steel salt and peppers, \$2.75 a pair; Italian coffee cup, \$2.50. Schoenwald German white china: sugar bowl, \$2.75; salad plate, \$1.25; bread and butter plate, \$1. Arabia egg cup, 70c; Finnish vase, \$25. Table, Danish teakwood, nest of three, \$115. White porcelain lamp base, \$30. At Bonniers, 605 Madison Ave., New York, N. Y.

Bottom, left:

Headboard, white and gold fretwork. Jacques Bodart (through decorators). Sheet, "Cornflowers" print on Supercal: 72"x108", \$8.95; matching pillow case, \$2.95. Wamsutta Mills. Blanket, "Famous," 65"x90"; all wool with self stripe acetate satin binding; \$24.50. Kenwood Mills.

Center:

Headboard, wrought iron, 39" wide, painted any antique color to order, \$200. At Doris Dessauer, 228 East 51st Street, New York, N. Y.

Blanket, Purrey "Pink Carnation," 72"x90"; rayon and Orlon; \$12.95. Chatham.

Sheets, Dacron angel crepe, 72"x108", \$7.95; pillow case, \$4.95. John Matouk.

Right:

Headboard, painted blue and white frame, white cane panel, 60" wide. Cas-

sard & Walker (through decorators). Sheet, Dacron angel crepe, twin size, fitted bottom, \$5.95 each. John Matouk. Pillow case, "Field Flowers," all over print on percale, \$1.39 each; blanket, "Field Flowers" wreath print, cotton, 72"x90", \$4.95. Fieldcrest Mills.

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Furniture: "Goldenaire" sandalwood mahogany bed, dressers, desk, nightstand. Kent-Coffey Manufacturing Co. Wallpaper, "Florentine Fresco," gold and black on white, \$2.70 a single roll; solid Sky Blue, washable, \$2.70 a roll. Imperial Wallpaper & Color Corp.

Bedsprad, "Patrician," H&G Larkspur, Cerulean, Hyacinth and Blue Mist geometric pattern; single or double, \$9.98. Monument Mills.

Rug, "Super Chantwist," cotton loop; H&G Smoked Pearl; 9'x12', \$69.50. Patcraft.

Box, wood inlaid, from a collection at Parzinger Originals, 441 Madison Avenue, New York, N. Y.

Crystal ball clock, 8-day movement, \$385 including Federal tax. At Milton Schepps, 554 Madison Ave., New York, N. Y.

Chair, black leather seat and rail, \$315.

At Georg Jensen, 667 Fifth Ave., N.Y.

Molds, hand carved wood, from a collection at 18th Century Shop, 1024 Third Avenue, New York, N. Y.

Light fixture, solid brass, \$130. Finland House Lighting Corp.

Desk accessories, black leather with brass trim: blotter pad, 20"x34", \$20; appointment pad, \$19. At Mark Cross, 707 Fifth Ave., New York, N. Y.

Lamp, black marble base, translucent linen shade, \$108. At Hansen Lamps, 978 First Ave., New York, N. Y.

Print, Picasso's "Harlequin à Cheval," \$68, framed. At Raymond & Raymond, 40 East 52nd St., New York, N. Y.

Ash tray, from a collection of Italian imports at Macy's, New York, N. Y.

CORKSCREW (Continued from page 108)

are thousands of casks of wine and racks and racks of bottles waiting to be packed.

I remember one cold morning last winter when I walked through the cellars of Barton et Guestier and there saw in the racks some very old and rare clarets that had come from the wine cellar of the late King of Spain. That same day I stood at noon in the packing room of another cellar and watched a group of workmen at an enormous fireplace grilling sausage and heating soup for their lunch. On the warehouse floor were the bottles of wine they were to drink with their food. Each workman is allowed a bottle a day, a precaution that discourages him from helping himself from cask or rack. Who could resist the temptation?

The shippers whose warehouses line the waterfront do a vast business in buying wine in

bulk from small growers in the Bordeaux area. These wines are sold as regional wines with labels showing the name of the shipper, the district and sometimes the commune. The leading Bordeaux districts are: *Médoc*, famous for reds; *Graves*, known for both reds and whites; *St. Émilion* and *Pomerol*, producing reds; and *Sauternes* and *Barsac*, famed for sweet whites.

Some of the outstanding shippers of these regionals are Barton et Guestier, de Luze, Eschenauer, Cruse et Fils, Calvet, and Kressmann. Another clue to reliability is provided by a group of shippers who have banded together to enforce high standards. They have added a label at the neck of their bottles marked *ADEB*. Look for this when you buy a regional Bordeaux.

END PART I

Part II, *Wines of Bordeaux*, will appear in our March issue.



Floor above illustrates natural color variations in Birch Woodgrain Vinyl. Wall Base is brown Kencove.

*At last! A vinyl floor with all the mellow richness
of Birch or Mahogany—yet so much easier-to-care-for!*

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